PREFACE.

THIS is one of three volumes, which may be properly considered as forming one work, though each volume is distinct and complete in itself.

"THE SABBATH HYMN BOOK" is a selection of hymns without tunes. "THE SABBATH HYMN AND TUNE BOOK" contains all the hymns in "THE SABBATH HYMN BOOK," with appropriate tunes so brought together at the same opening of the book, as to facilitate a participation by the whole congregation in this part of public worship. In addition to this, it also contains selections for chanting, with suitable chants, and twenty-two short and easy anthems, appropriate to public worship, and adapted to Congregational Singing. "THE SABBATH TUNE BOOK" contains the tunes, chants and anthems of "THE SABBATH HYMN AND TUNE BOOK," and is, therefore, a collection of such tunes, chants, and anthems as are adapted to the use of congregations as well as choirs. For remarks on the methods and forms of Church Song (most important in relation to Congregational Singing), on the adaptation of tunes to hymns, and on the variety and general character of the tunes herein contained, the reader is referred to the Preface to "THE SABBATH HYMN AND TUNE BOOK," only a small portion of which is here repeated.

The tunes have been selected, principally, with reference to Congregational Singing; but it should be understood that any good congregational tune will of course be also effective when well sung by a choir; though, on the other hand, not every good choir tune is suitable for Congregational Singing; for even

though a congregation may be able to overcome the technical difficulties, yet the tune may be of so delicate a texture as not to be able to sustain the weight of a heavy chorus. It may belong to the beautiful rather than to the great, and an attempt to transfer it from the choir to the congregation, may be somewhat like an attempt to transfer the flowers of the valley to the mountain's top.

We have endeavored to select such MELODIES as have individuality of character, and points by which they may be easily remembered; tunes in which the compass of pitch is within the reach of all voices, and in which the intervals are so easy as to present no serious difficulties.

The RHYTHMIC FORMS are various. The *form* most suitable for congregations, enabling them most easily to give a simultaneous utterance to the words, the most majestic, dignified, and best adapted to hymns of every variety of emotional character, is that which, with the exception of the initial and terminal of each line or couplet, consists of tones of equal length; see the Old Hundredth, Hull, Johnville, Holbein, Dundee, and others. This is the original form in which the Old Hundredth and other old tunes were sung in this country, and they are thus printed in the earlier books here published. A recent compiler of a Metrical Psalter in London, says of this rhythm, that however tunes may be written, they are invariably performed in this manner when sung by all the congregation. He says that "the very check created by the traditional mode of singing (with the longer initials and terminals) gives to Psalmody a character peculiarly its own," and he urges this as a reason for its propriety and general restoration; he also speaks of equal notes, without the longer initials and terminals, as being undignified and monotonous. But the greatest advantage, probably, of this form is, that it enables a congregation to sing in a quicker movement than any other; it is indeed the only one which provides an effectual remedy for the slow and wearisome drawling so extensively prevalent, which is most destructive to the true design of Psalmody.

The time in which this class of tunes should be sung may be obtained from a pendulum of from thirty-five to forty-five inches in length, each beat of which will give the time of one of the intermediate or shorter tones.* We do not mean that all these tunes are to be sung, or that any one tune is always to be sung in exactly the same time; there will naturally be a slight variation, depending upon the hymn, and the circumstances of the occasion. We deem it important, however, to remark that there should never be any apparent change of time during the singing of a hymn; one movement should be preserved throughout all the stanzas, however they may appear to differ.

A second rhythmic form, which has become very popular within the last twenty-five or thirty years, consists of tones mostly of two lengths, as before, but in alternate groups of two. The tunes Hebron, Denfield, Downs, Boylston, afford specimens of this rhythm. A pendulum of from thirty to forty inches will give the time for the shorter tones in these tunes. It is most important in this class of tunes, that every approach to *staccato* in the short tones be carefully avoided; they should usually be sung quite *legato*. and sustained to their full length. On the other hand, the longer tones must not be too long. Indeed there may be a little accommodation between the two, so that the shorter tones may be a little longer, and the longer tones a little shorter, than the exact time indicated by the notes, but this must be done without breaking up a proper distinction between the two, or disturbing the general choriambic movement. A modified form of this class may be seen in such tunes as Gretna, May, Tully, Arlington, and Nile. These require a somewhat quicker movement, and especially so, when, as in those above named, the same tone (in pitch) is sung three times in succession.

A third rhythmic form consists of tones of two lengths as before, but mostly in groups of four.

* Any piece of common fine twine or thread of the proper length, with a weight (a bullet for instance), attached to it, will answer the purpose.

The tunes Uxbridge and Olden illustrate this form. A pendulum of from thirty to thirty-six inches will give the time. The remark in respect to the accommodation between the tones of different lengths applies also to this rhythm.

A fourth class includes tunes in which the longer and shorter tones regularly alternate; Ortonville, Ray, Rayford, Anley, and many other tunes belong to this class. A pendulum of from sixteen to twenty-four inches will give the time of quarter notes in these tunes. A somewhat modified form of this general rhythmic structure may be seen in the tunes Becker, Albon, Ware, Albec, and others. These tunes, on account of the prevalence of the shorter tones, require a somewhat slower movement, as indicated by a pendulum of from twenty to twenty-six inches. Again, another modification of the form may be found in such tunes as Bethany and Glyn, which, because of the prevalence of the longer tones, require a somewhat quicker movement, as of a pendulum of ten or twelve inches in length.

A fifth rhythmic form includes tunes in equal (double or quadruple) measure, embracing a greater variety in the length of tones, which are brought together with less regard to the symmetrical relation of length, and containing syncopes, suspensions, tied notes, etc. See Duke Street, Federal Street, Lanesboro', Ernan, Hamburg, Lyte, Ward, Dedham, Medfield.

Tunes in unequal (triple or sextuple) measure, but in other respects similar to the fifth class, may be brought together as the last rhythmic form which we need to present. Howard, St. Martins, Rothwell, Abridge, Mendon, All Saints, Thatcher, may be referred to as illustrative of this class. A pendulum of from twenty-five to thirty inches will indicate the time of the quarter notes in the last two varieties.

There may be a few tunes which can hardly be assigned to either of the above classes, but in regard to all, whatever may be the movement, sufficient time must always be taken to speak the words

with propriety; for nothing merely musical can justify a movement, be it quick or slow, which shall interfere with an easy, appropriate delivery of the words.

These remarks on movement should, however, be regarded only as very general; for circumstances may justify considerable deviation from the indications which we have given by the beats of a pendulum. It should be understood that exact time in Congregational Singing is not to be expected. The people may easily *keep together*, and this is important, but the precise relation of length, as indicated by notes, need not, and in fact can not, always be observed. The longer initials and terminals, for example, need not be exactly twice the length of the other tones; so that a "*tempo commodo*" may with much propriety be applied to Congregational Singing. See also such tunes as Boylston and Olmutz, in which the tones at the close of the second and third lines, need not be held to the full length indicated by the notes. Again, in tunes like Hamburg and Duke Street, the terminals of lines may be made somewhat shorter than is required by the notes. The tones, too, in some tunes, indicated by eighth notes, should often receive a little more time than the notes demand. We only add that, be the notes what they may, the tones must not be so prolonged, on the one hand, as to cause a heavy and drawling utterance, nor so short, on the other, as to lead to a clipping of syllables, or any light or irreverent delivery of the words. There is an old direction, which, though oft repeated, is ever good, somewhat as follows: *let the words receive an utterance about as rapid as a due regard to dignity, time, place and circumstances allow, and let an indolent, careless, and sluggish manner be carefully avoided.*

It will be observed, that we have made no use of such words as are commonly employed to indicate movement, as Adagio (slow), Allegro (quick), and others. The general directions here given seem to be all that is needed on the subject, and if any thing more definite were desirable, it is not to be found in these terms.

Such technical terms as have reference to style or manner of performance, as forte, piano, crescendo,

diminuendo, etc., have been omitted. The best expression can only come from a right state of feeling, from engaging in the singing service religiously, and truly communing with our Maker in the song. Admiration of the hymn, or of the tune, or of the manner in which the two are united in one vocal act, are alike adverse to a true expression. A just appreciation of the great truths uttered, and the making of them our own, are quite necessary to a suitable utterance of the words of Psalmody. Attempts to give expression by an observance of any notation, are apt to lead rather to the representative or dramatic, than to the direct and personal in the Service of Song.

We have excluded, as unimportant to our work, such figures as are commonly used to mark the kind and variety of measures. If in more elaborate musical compositions many kinds and varieties of measure are found, there certainly can be no necessity for them in the plain song of the Church. We have in reality but two kinds of measure, *even* (double or quadruple), and *uneven* (triple or sextuple). The proper application of these to song depends upon the character of the poetic feet employed, so that the song may be regarded as in its best or normal condition, when the iambic or trochaic feet are applied to even, and the anapestic and dactylic to uneven measure. Unhappily, however, for Psalmody, these natural relations of music to poetry are often so disregarded, as to lead to indistinctness of utterance in words, and obscurity of meaning in poetry. Let the poetry be the principal guide to accent and emphasis, without *too strict* regard to the kind or variety of time.

It will be seen that, in barring the tunes, we have not always preserved corresponding equal measures in notes. Convenience in the application of words to tunes has been our general guide. In some cases the form of double measure is uniformly presented—see the Old Hundredth, Badea, Holbein, etc.—while in others, which to the ear are rhythmically the same, bars have only been used to separate initial and terminal notes from others—see Hull, Johnville, Arnon, Ocean, Bendon. The

reason why we have preserved equal measures in some cases, is that we wished to avoid, in well-known tunes, the breaking up even of the unimportant associations existing between the eye and the notes, although those of the ear, always most tenderly to be regarded, remain undisturbed. The reasons why in the less known tunes, we have pursued a different course, and have used bars mostly with reference to stanzaic form, are: 1st. A desire that the tunes should be, in appearance as well as in reality, conformed to the poetry; and 2d. A desire to break up, as far as possible, a rhythmic accent which has become extensively associated with double measure, "drum-like, ungraceful, and repulsive to good taste," by which the singing of a Psalm is often rendered mechanical, stiff, and unmeaning.

Tunes in the rhythmic form of Hebron, Denfield, and others already referred to, although they are barred so as to present to the eye the appearance of triple measure, are in reality not so, but in a double measure consisting of groups of two tones, alternately long and short, so that a more minute barring would include in each written measure two of the shorter, or one of the longer notes; and so far as a regular musical accent is observed in tunes in this rhythmic form, it should fall on the first of each group of two, whether the notes indicate the longer or the shorter tones, and however the bars may be placed. The different barring of this class of tunes adopted in Elbe, Ray, Elliot, and others, preserves uniformity in the division of measures to the eye, and at the same time it affords the rhythmic variety and contrast found in these tunes.

We have already alluded to unison in Congregational Singing. We regard it as being objectively most conducive to ideas of vastness, and subjectively best adapted to intensity of emotion. We believe that it is, at present, far from being properly understood and valued. Taste has been so exclusively trained through Choir Singing in parts, for generations past, as to encourage almost exclusively the pretty, the amusing, and the entertaining, even in Church Song, and to exclude from it every idea

of the lofty and the great; yet we doubt not that a more legitimate, and a higher degree of, musical cultivation, will lead men to appreciate more fully than they do now, the sublime in tone, as this results from the mingling of the voices of the great congregation in one chorus of praise. The voices may be rude, but when blended together form an impressive song. We doubt not that in this, as in other lands, art and science will make such progress, as will soon restore and secure to the musically poor their right in the "Service of Song in the house of the Lord."

But the highest admiration for the great unisonous chorus of the people, need not detract in the least from the delight afforded by the rich combinations of tone resulting from parts in harmony. The two may be beautifully combined, when to the former are added the well proportioned parts, sustained by an intelligent and well-trained choir.

The following points may be noticed in reference to the harmony parts in this work:—

1. The Melody is always regarded as the principal part; we have sought for such melodies as are intrinsically good, independent, attractive, and capable of standing alone, and of being sung by many voices, by men's as well as by women's voices; for it is not true that in Congregational Singing, as in Choir Singing, the melody should be confined to trebles; on the contrary, tenors (like the double diapasons of the organ) should be heard in this part, leading, and giving strength, richness, and grandeur to, the chorus; otherwise (though, perhaps, beautiful) the melody will be comparatively weak and inefficient.

2. The Base is regarded as next in importance to the Melody. We have endeavored to construct this part, as far as it might be done without too much change, with reference to, 1st. The selection of such tones as may form the most complete or satisfactory chords when the melody and base only are sung, and, 2d. To such a compass as to prevent the crossing of the melody and the base (except in admissible cases), when the melody is sung by men's voices. See, as an illustration, Hamburg, in which the base has been made to conform to these requisitions, and thus adapted to Congregational

Singing by the small notes, while the well-known form has been retained for those who may not conveniently change, or who prefer to sing as they have heretofore sung.

3. The intermediate and more subordinate parts (Tenor and Alto), have mostly been written so as to avoid disallowed progressions, when, as in Congregational Singing, the parts are inverted by the melody in octaves. The tenor has often been kept near the base, so that it may not confuse or mislead those who sing the melody, nor occasion an interference with this part when sung by men's voices.

4. Suspensions, which are always unfavorable to the simple and the grand, and which almost invariably lead to a lingering or drawling manner of singing, even in choirs, have been omitted wherever it could be done without doing violence to established associations, ever to be considered. See a striking example in the "Missionary Hymn," in which the suspensions are indicated by small notes, the omission of which we would warmly recommend in singing; taking the chord direct, as most favorable to good time, manliness, utterance of words and tones, and general propriety of expression.

A few characteristics of the harmony are:

1. The rather frequent introduction of the direct chord of the supertonic. See Deal, third line, Osmond, third line, Swaine, second line, Christmas, sixth line, and many other examples. This manner of harmonizing a melody is in accordance with the frequent usage of the best writers; it is often met with in the German books, and is pleasingly effective in sacred song.

2. The first inversion of the imperfect triad, being the chord of the sixth, has been often preferred to the second inversion of the chord of the dominant, as giving a greater freedom in the parts. This chord has a strength, and, by association, a peculiar religious character unknown to the more secular chord of the fourth and third.

3. The second inversion of the common chord, sixth and fourth, is not so invariably found in closing cadences as in many books of tunes, and never, we believe, without the due preparation of the fourth, except when, as is allowable, it follows the first inversion of the chord of the supertonic.

4. The chord of the fifth and fourth, always soft and rich, and also that of the sixth and fifth, severe and strong, have often found a place, affording much variety in the cadences.

These points will suffice to illustrate the care which has been taken, that the harmonies shall be, not only scientifically accurate, but also practically adapted to SONG, and to the circumstances and uses for which this book is designed.

Although "THE SABBATH TUNE BOOK" has been made with reference to Congregational Singing, it is believed that choirs will find in it much which will be interesting and valuable, in addition to their present selection. The double and the minor tunes, many of them of flowing and pleasing melody, and the new tunes generally, provide a wider range for emotional expression, and for variety in the song service; and it is hoped the chants and anthems will prove acceptable, and be found well adapted to the various circumstances of public worship. Especially do we believe that choirs may derive much aid from it in their attempts to encourage, lead and sustain universal song among the people.

LOWELL MASON,
EDWARDS A. PARK,
AUSTIN PHELPS.

The undersigned deem it an act of justice to Dr. Mason to say, that the entire department of selecting, adapting, and arranging the tunes in the series of the Sabbath Hymn and Tune Books, has been confided to him, and all the success attained is the result of his own toil, unrelieved and unaided by ourselves.

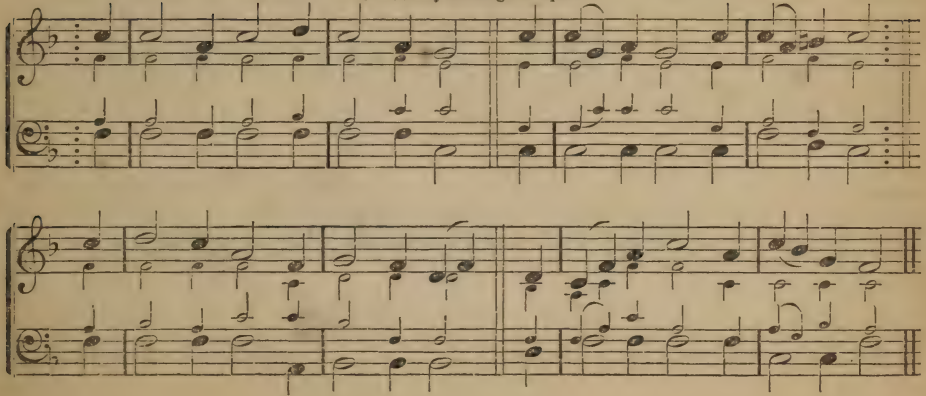
EDWARDS A. PARK,
AUSTIN PHELPS.

ANDOVER, MASS., April, 1859.

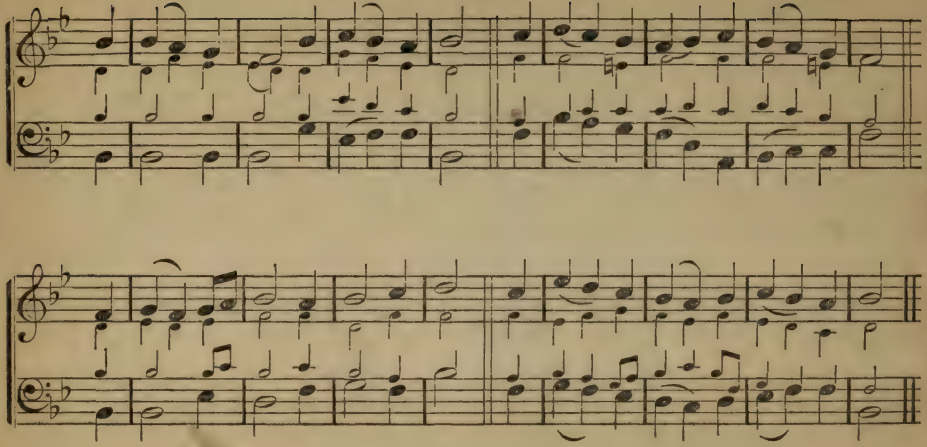
THE SABBATH TUNE BOOK.

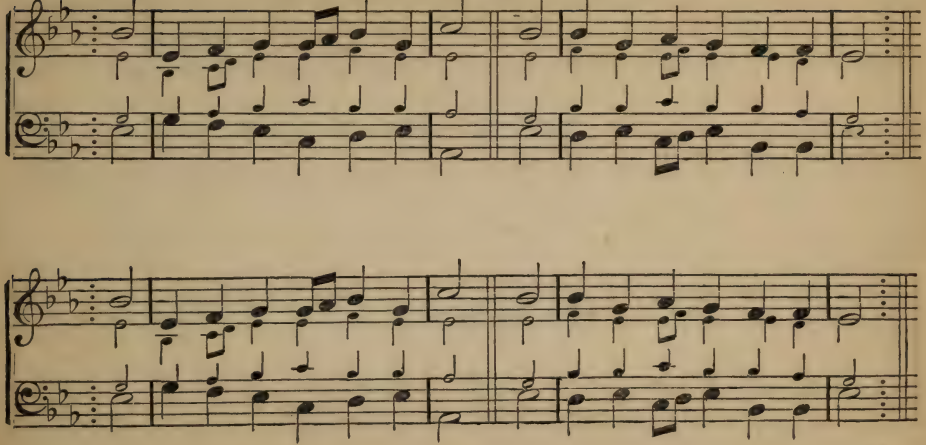
ALBEC. L. M. 6 LINES. (8.8.8.8.8.8.)

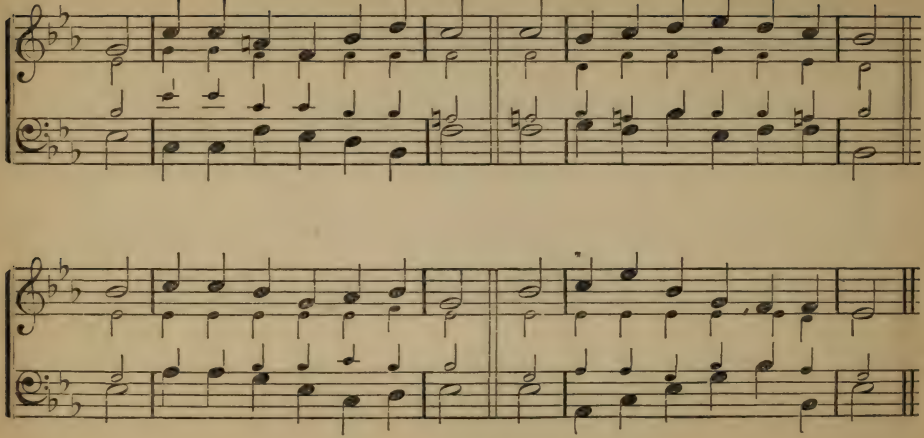
Or L. M. by omitting the repeat.

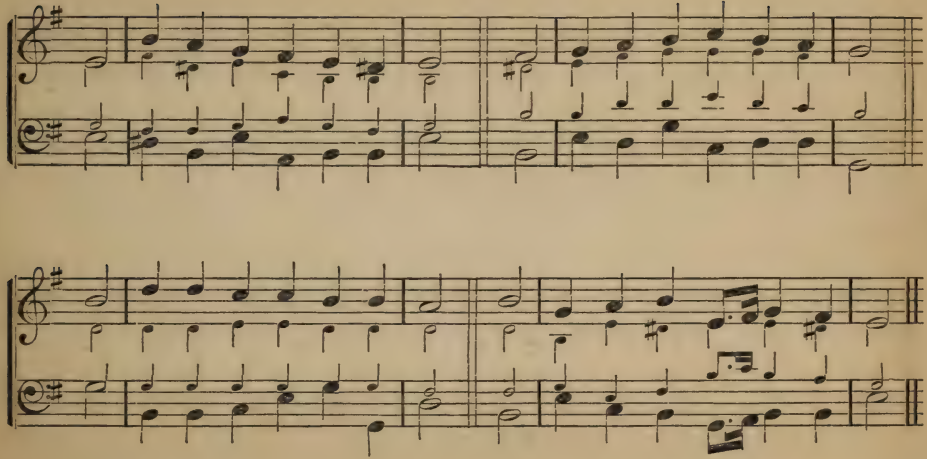


ALL SAINTS. L. M. (8.8.8.8.)

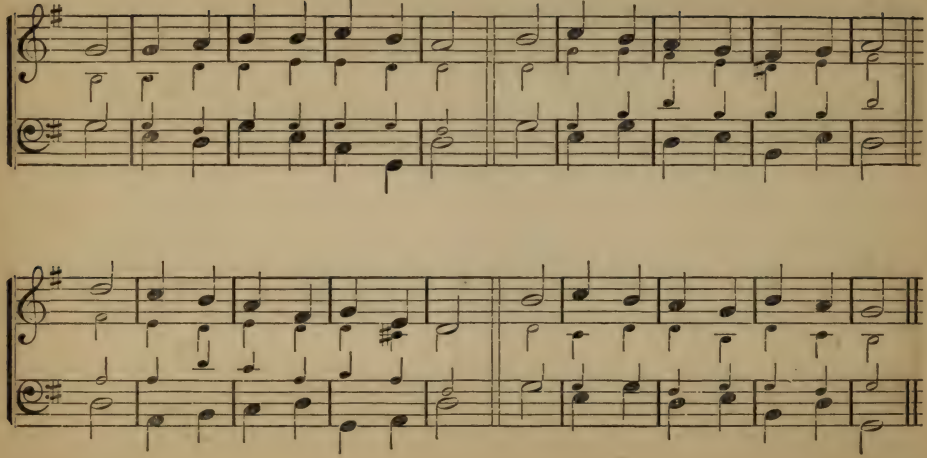




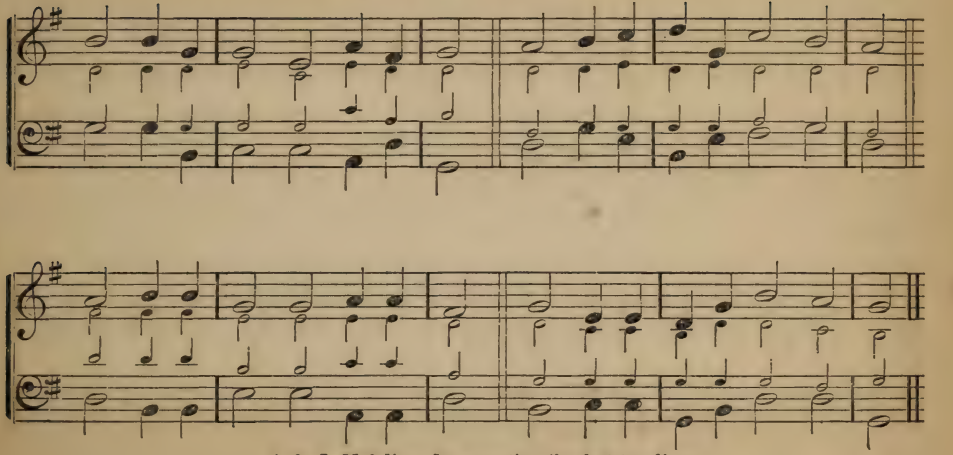




BAVA. L. M. (8.8.8.8.)

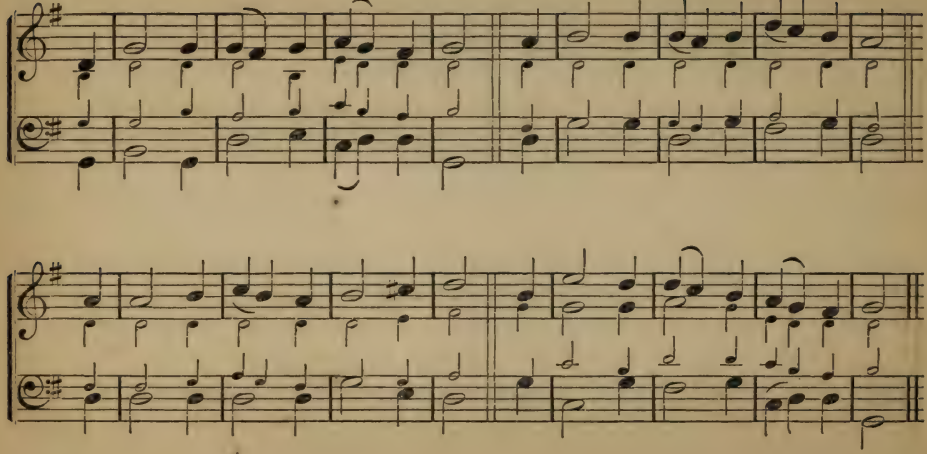


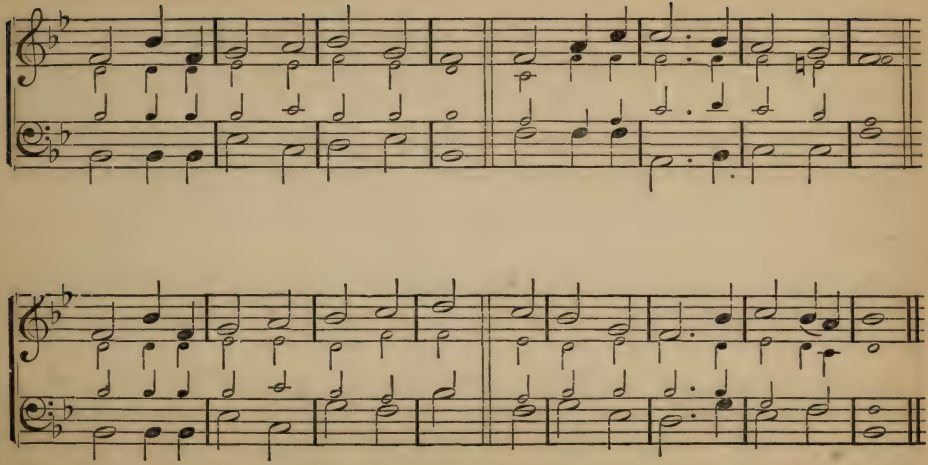
BAY. L. M.* (8.8.8.8.)



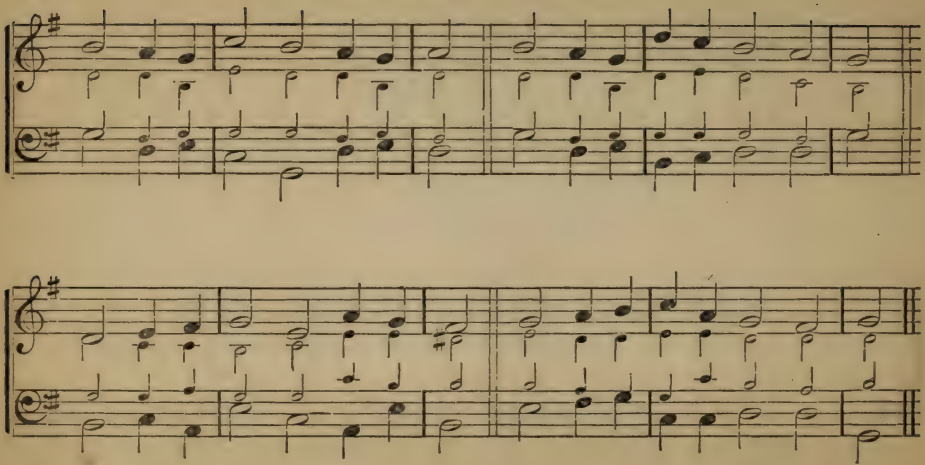
* *Or L. M. 6 lines, by repeating the first two lines.*

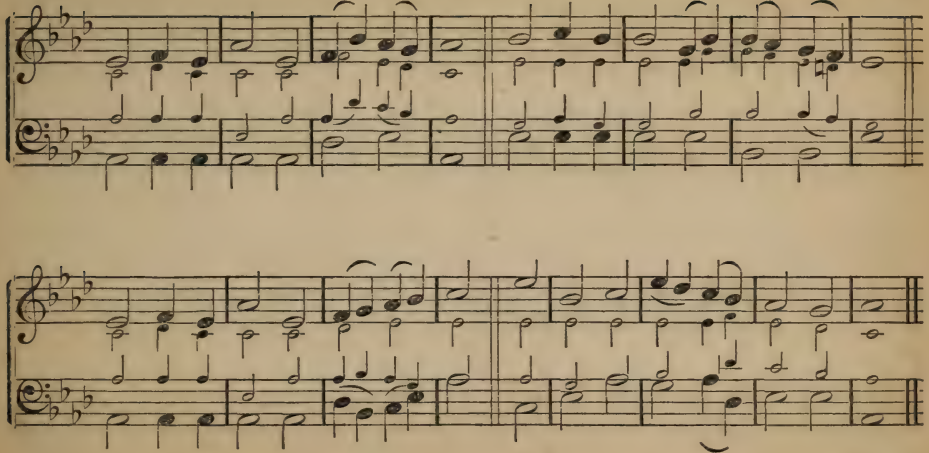
BECKER. L. M. (8.8.8.8.)



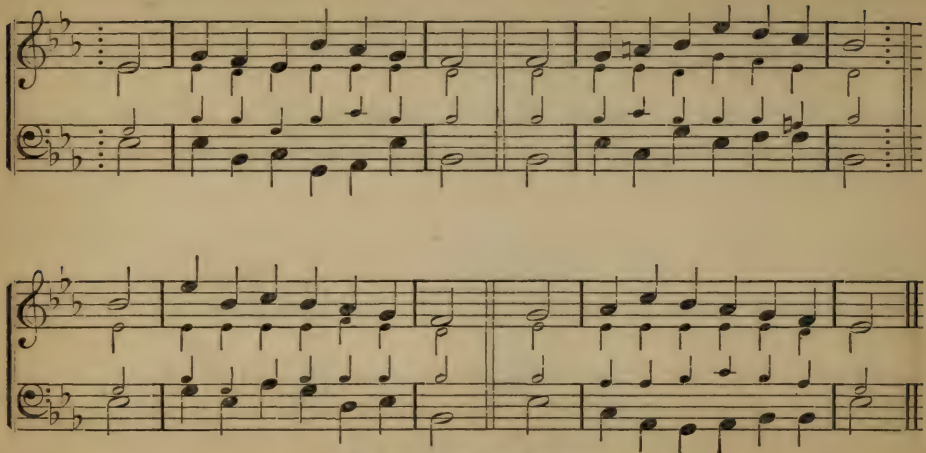


BERNE. L. M. (8.8.8.8.)

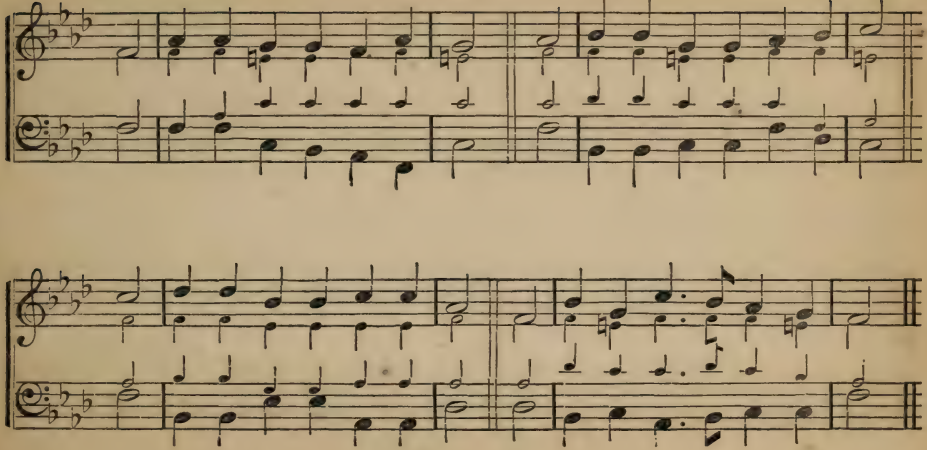




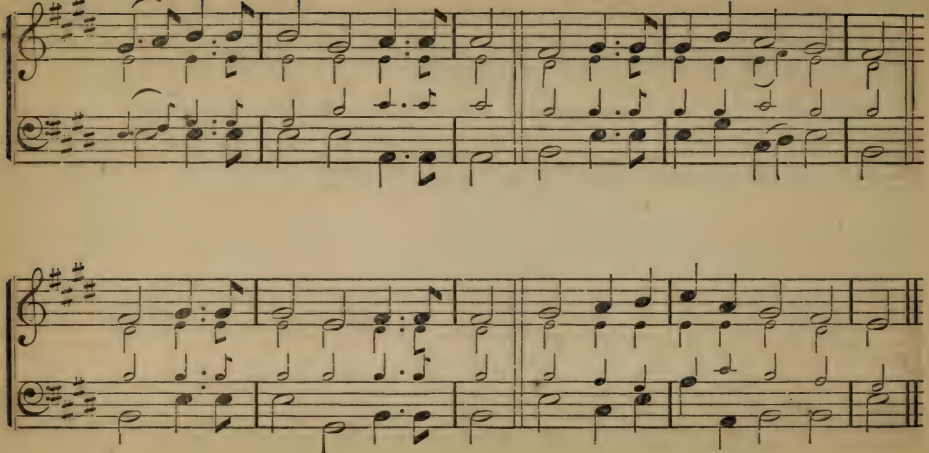
BEVAN. L. M. 6 LINES.* (8.8.8.8.8.8.)

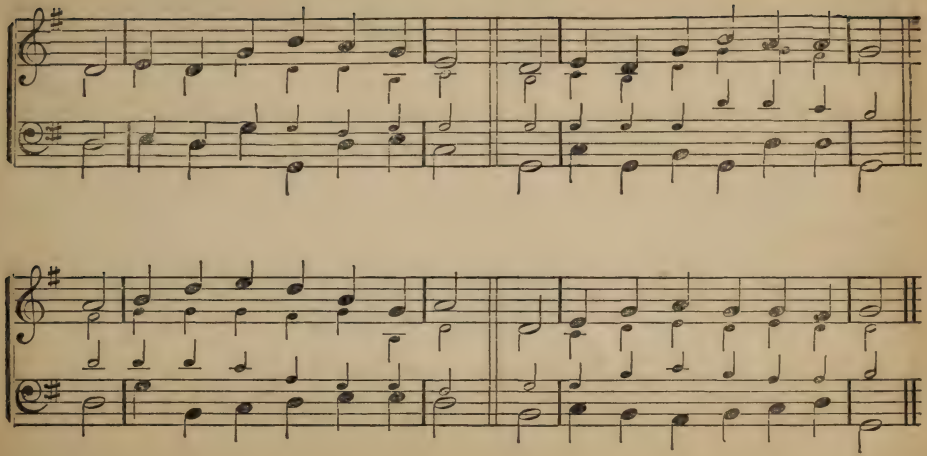


* *Or L. M. by omitting the repeat.*

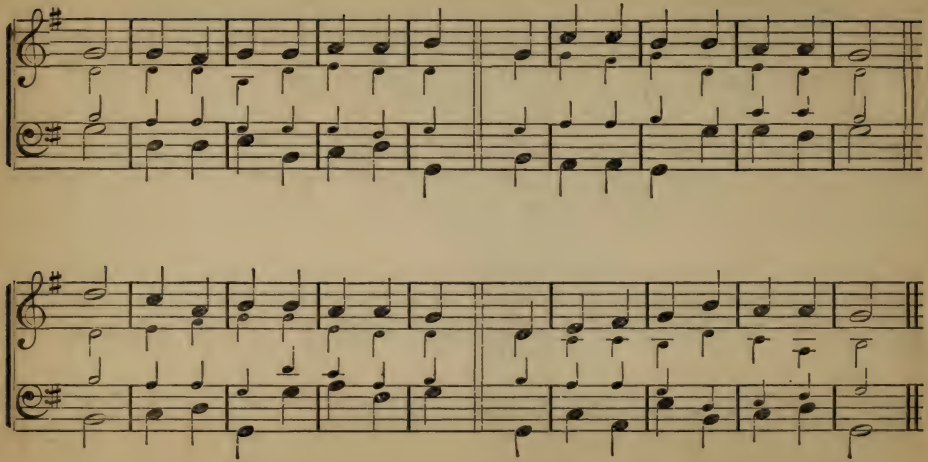


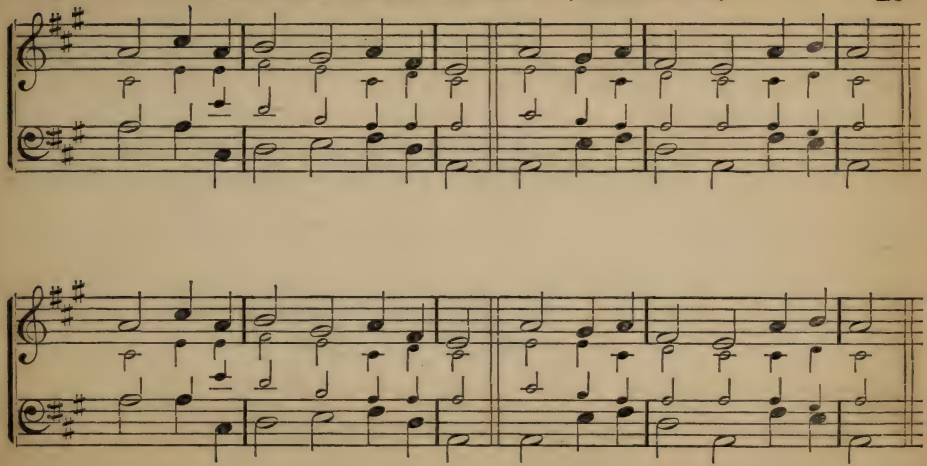
BUREN. L. M. (8.8.8.8.)



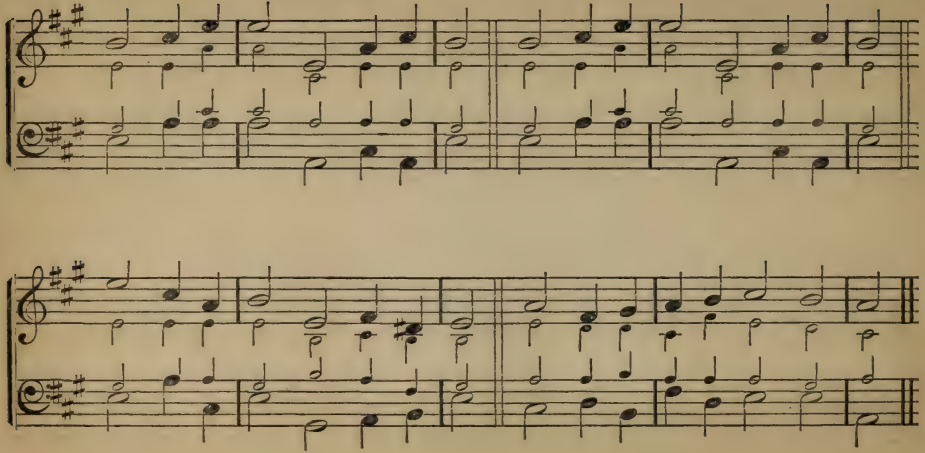


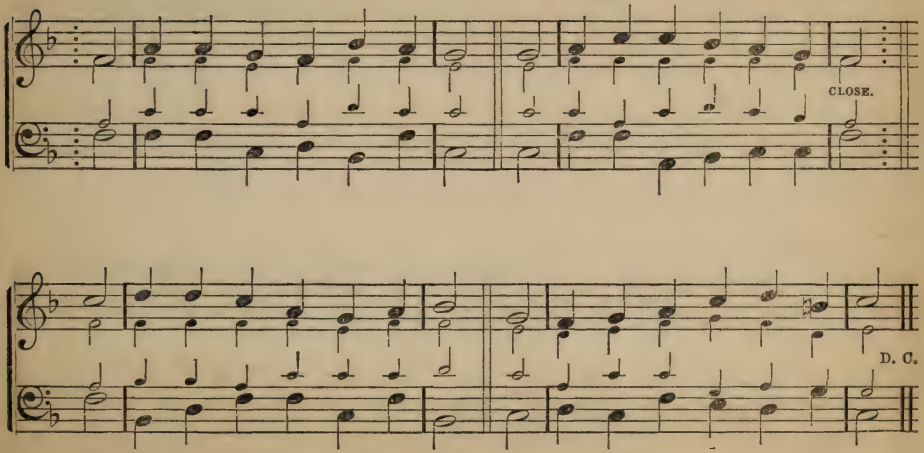
CANON. L. M. (8.8.8.8.)



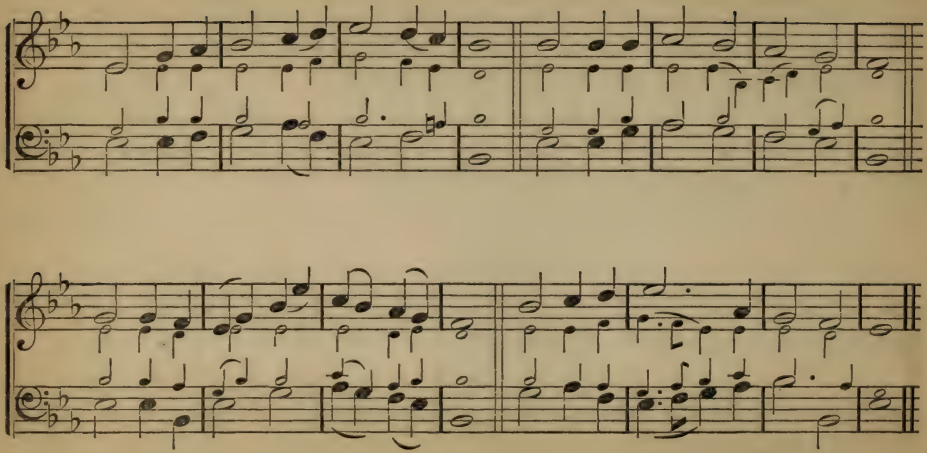


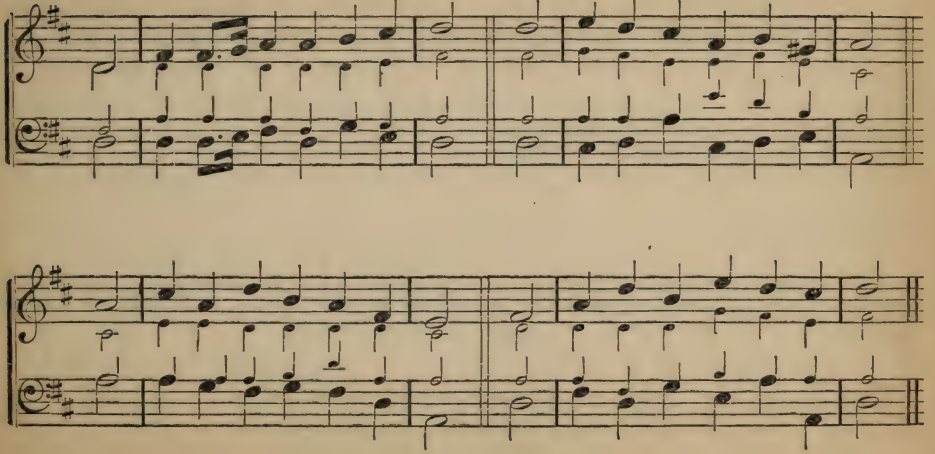
DANUBE. (CONCLUDED.)

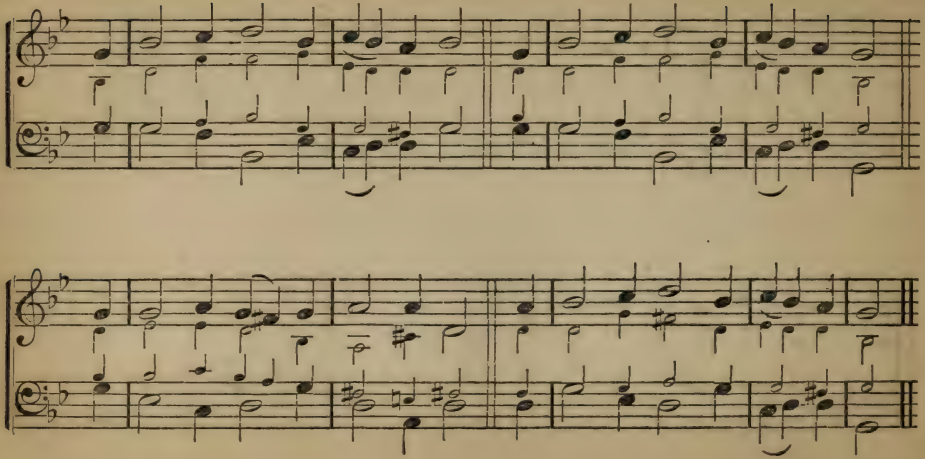


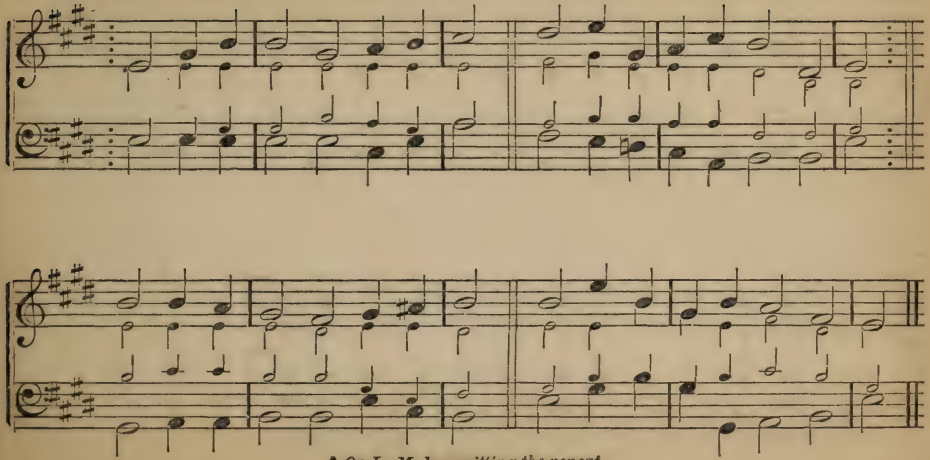

CLOSE.
D. C.

DUKE STREET. L. M. (8.8.8.8.)



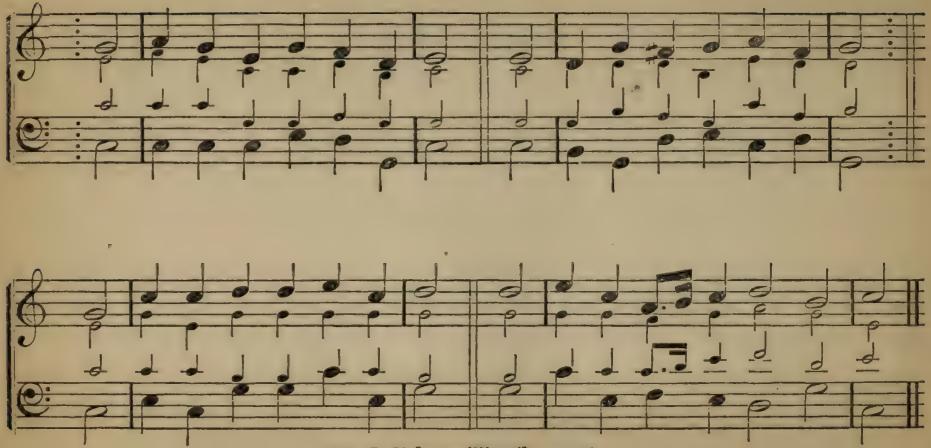




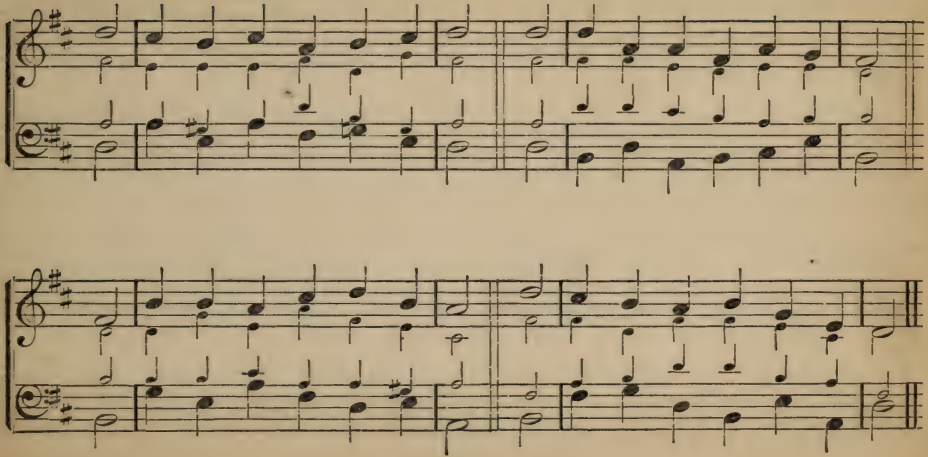


* *Or L. M. by omitting the repeat*

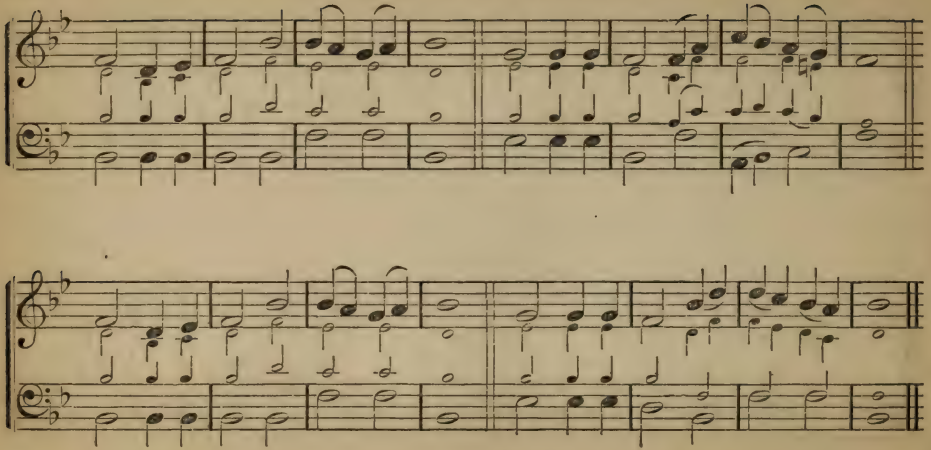
EPSOM. L. M. 6 LINES.* (8.8.8.8.8.8.)

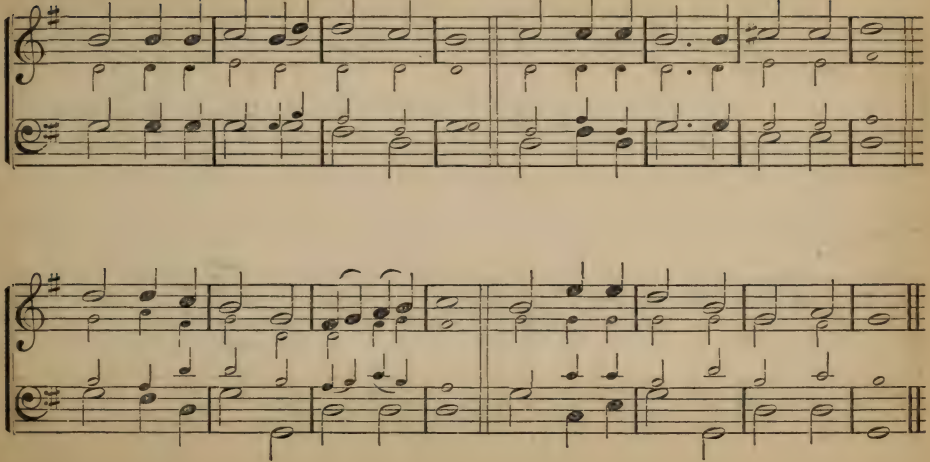


* *Or L. M. by omitting the repeat.*

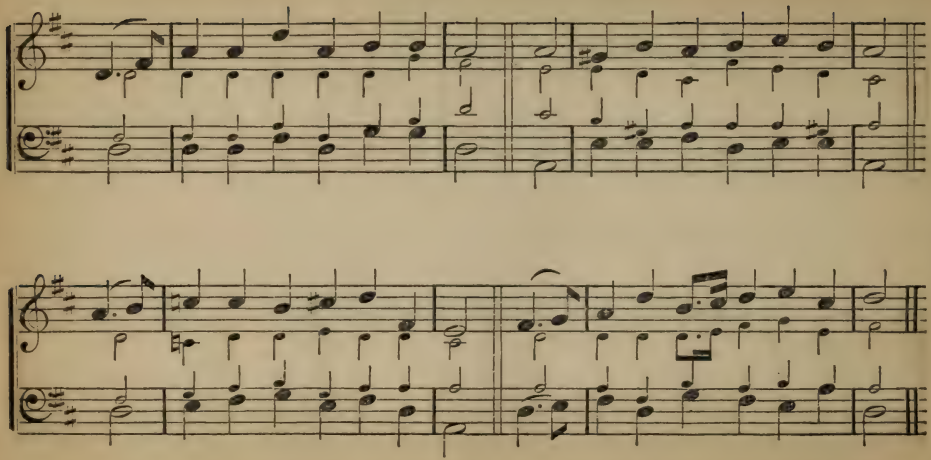


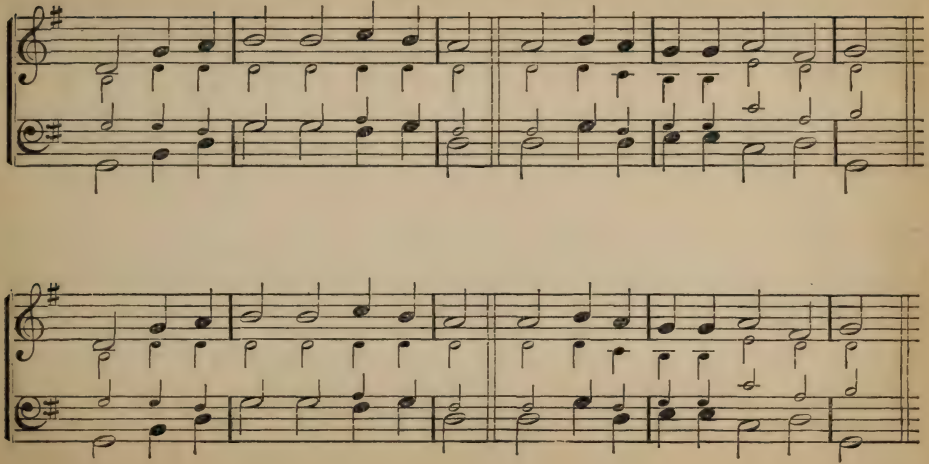
ERNAN. L. M. (8.8.8.8.)

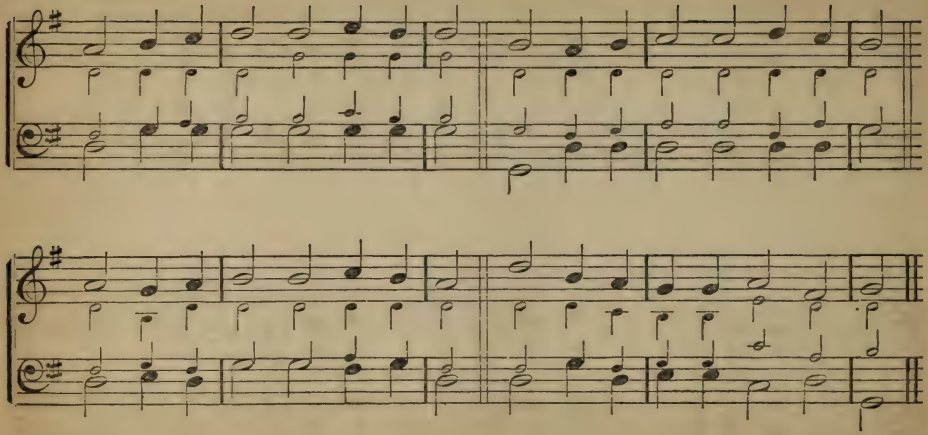


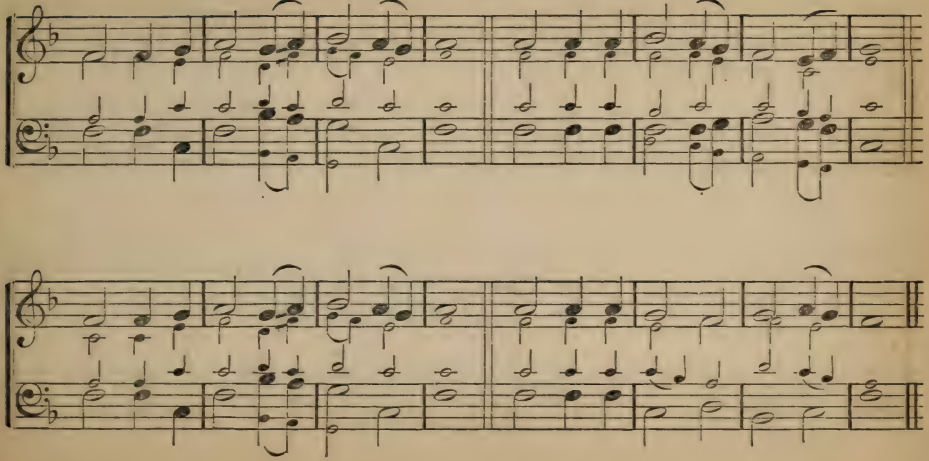


FRITH. L. M. (8.8.8.8.)

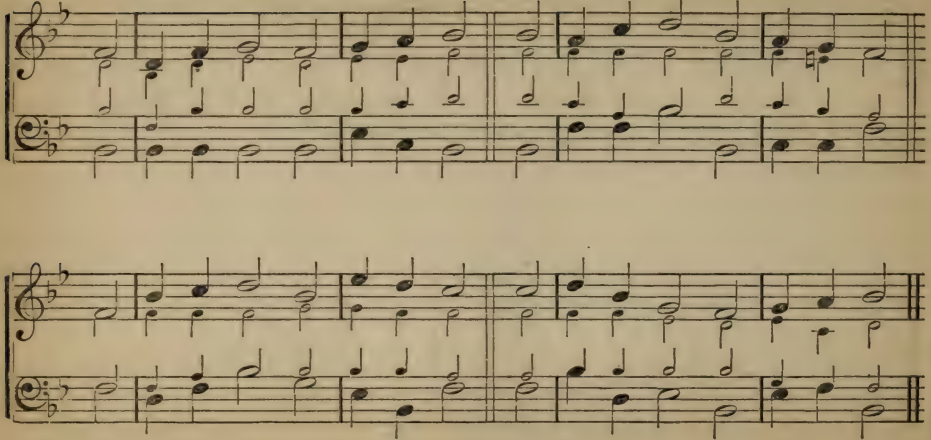


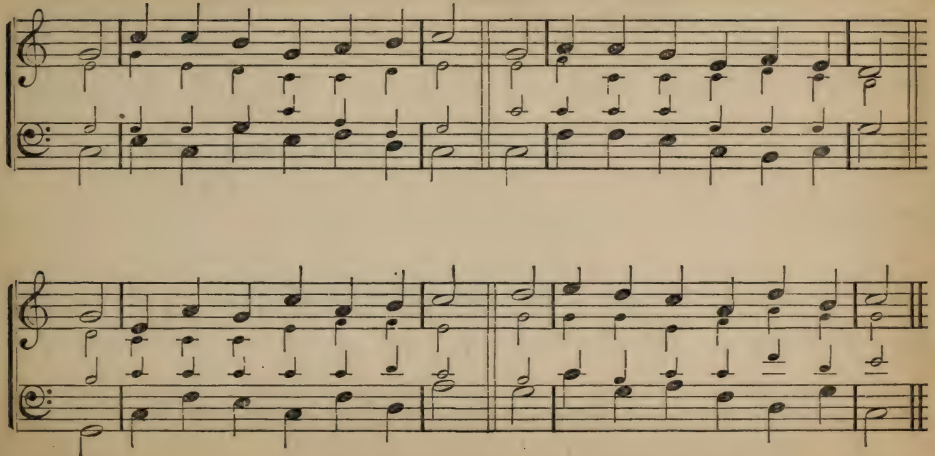




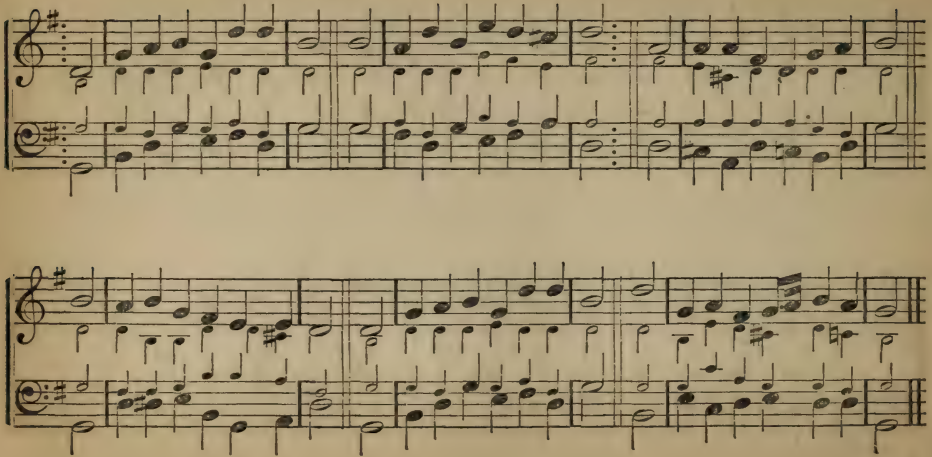


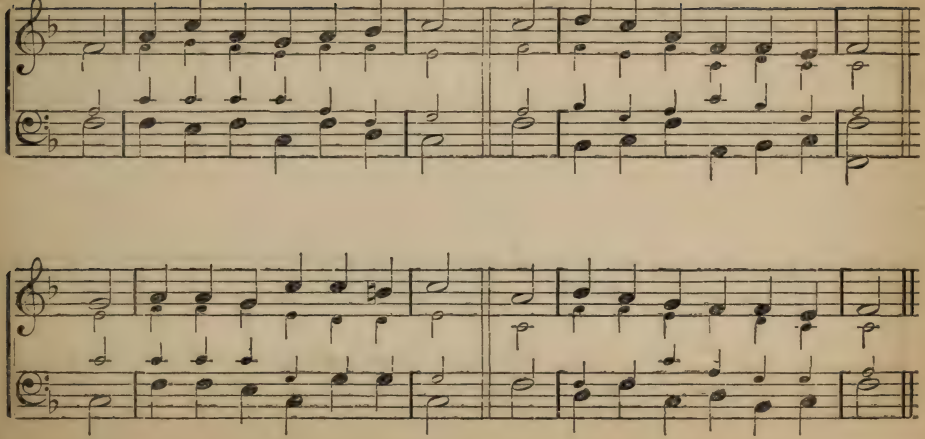
HEBRON. L. M. (8.8.8.8.)



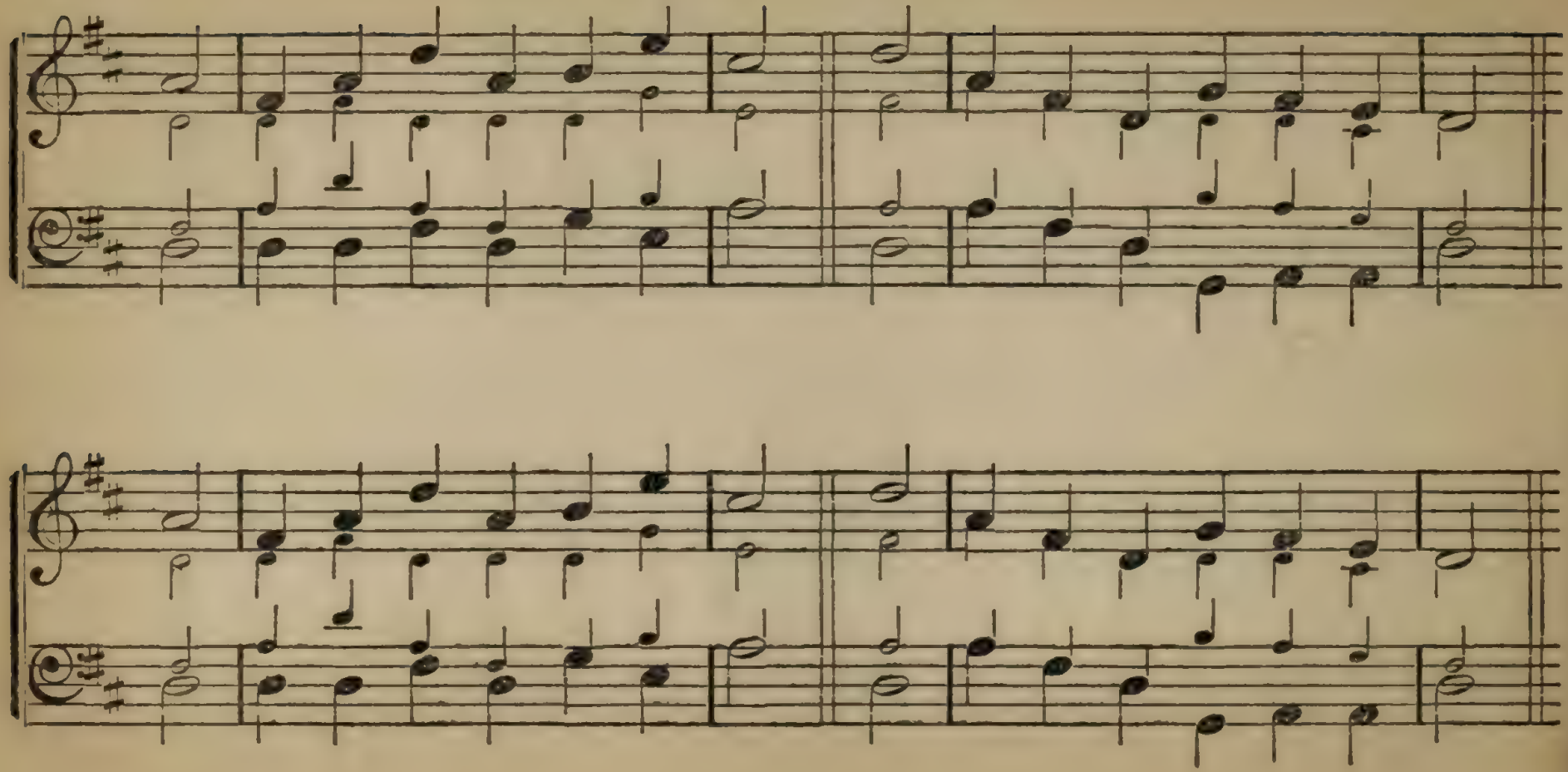


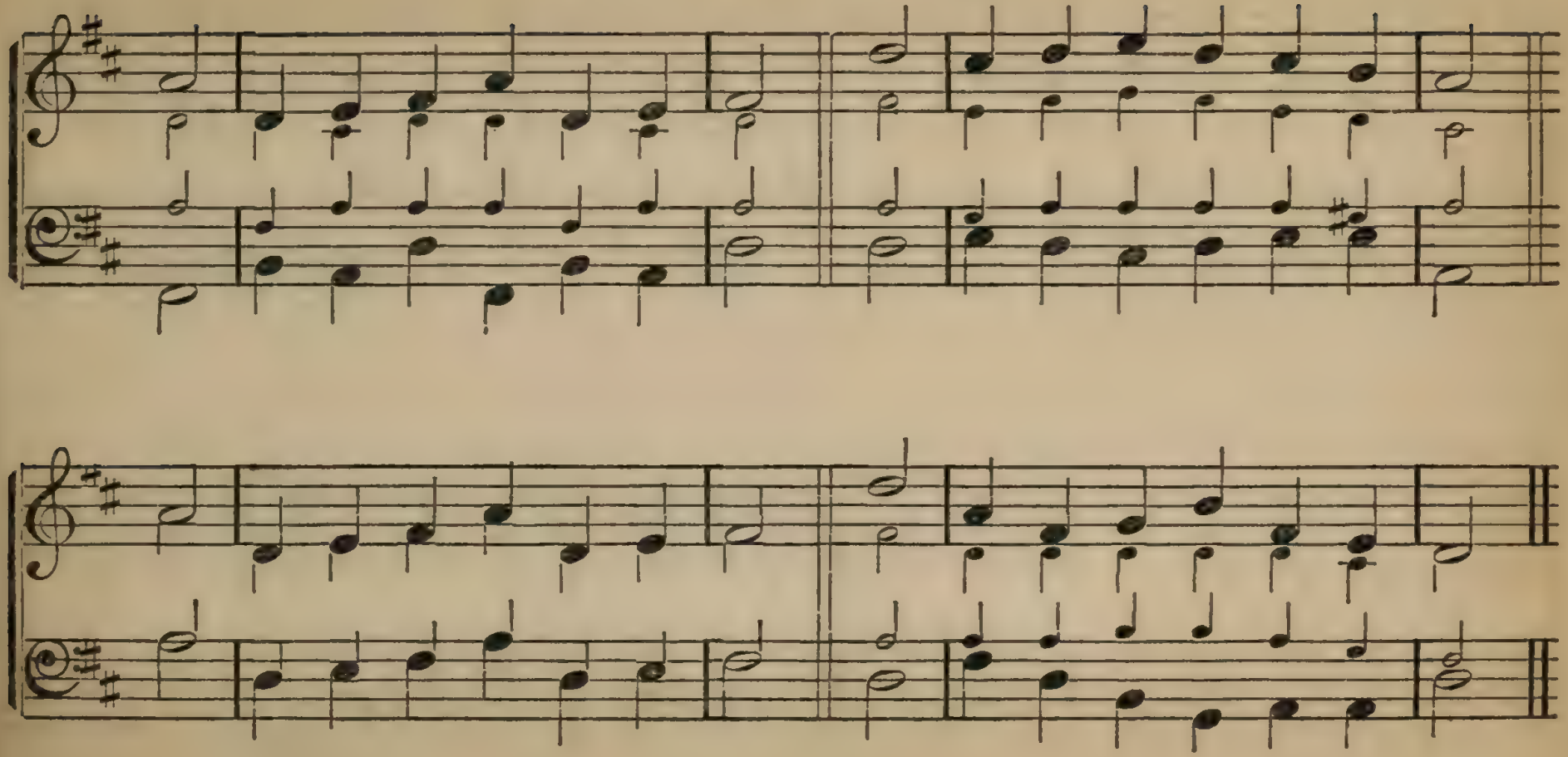
HURON. L. M. Double. (8.8.8.8.8.8.8.8.)



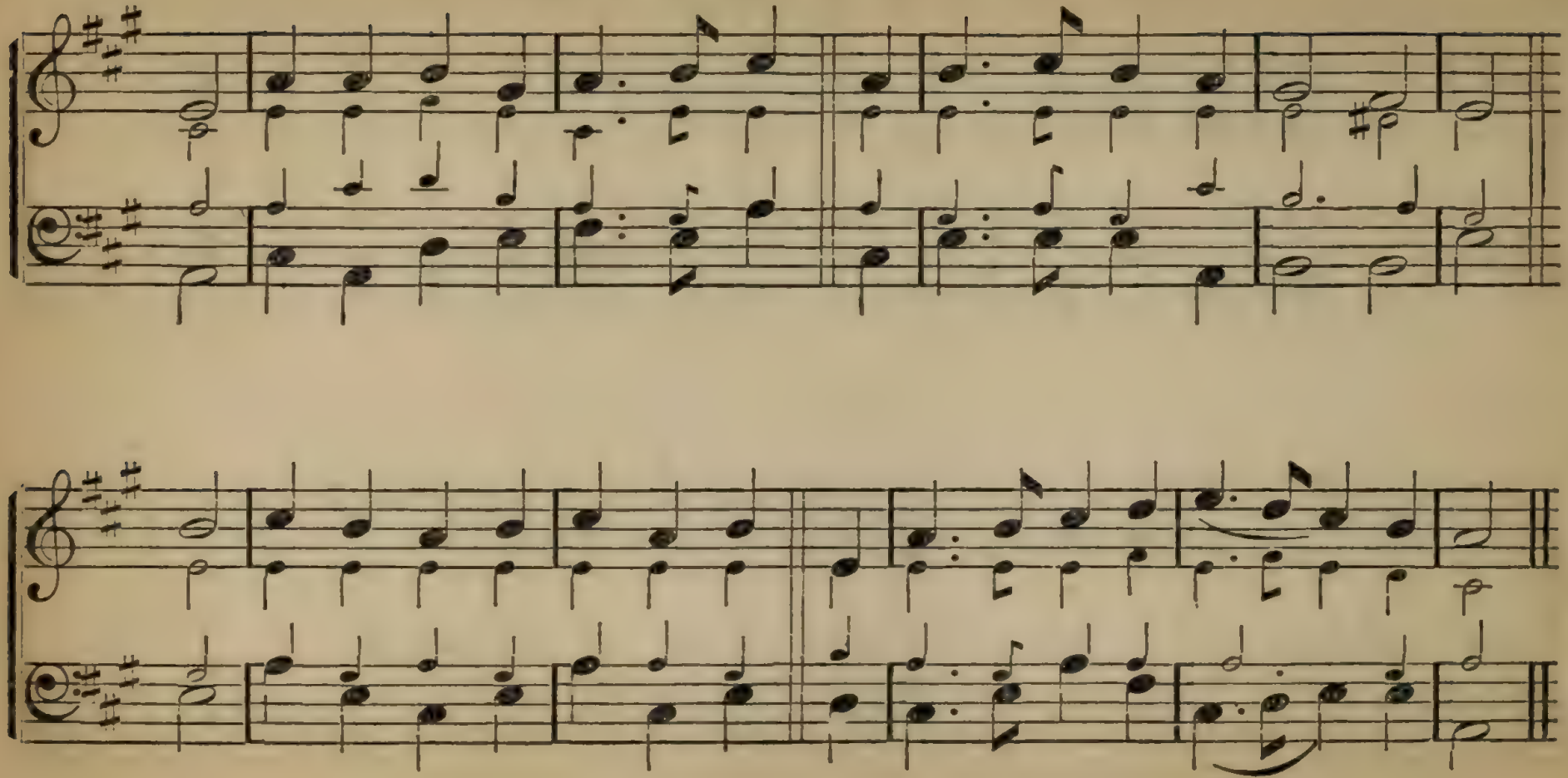


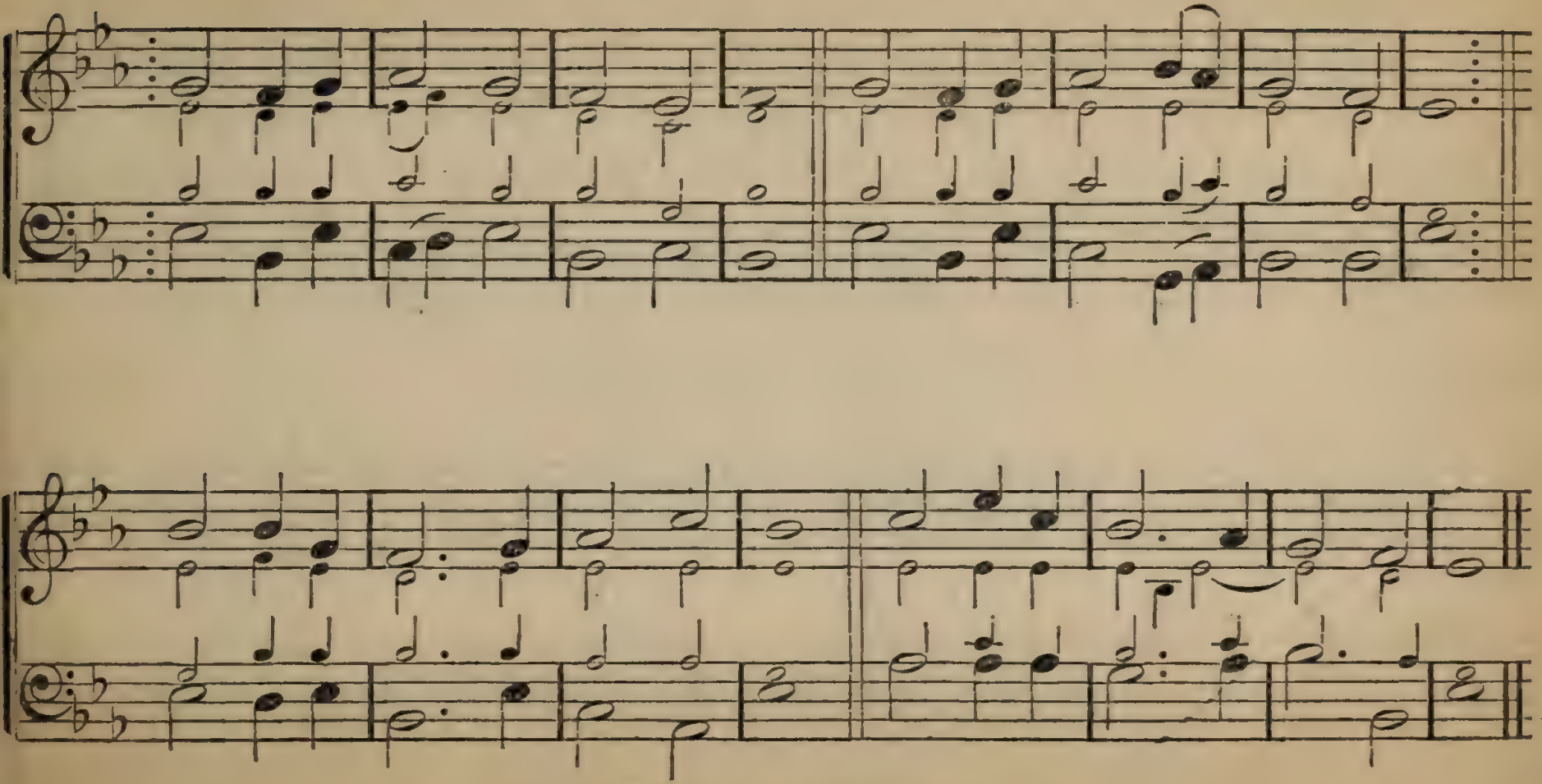
KEPLER. L. M. DOUBLE. (8.8.8.8.8.8.8.8.)





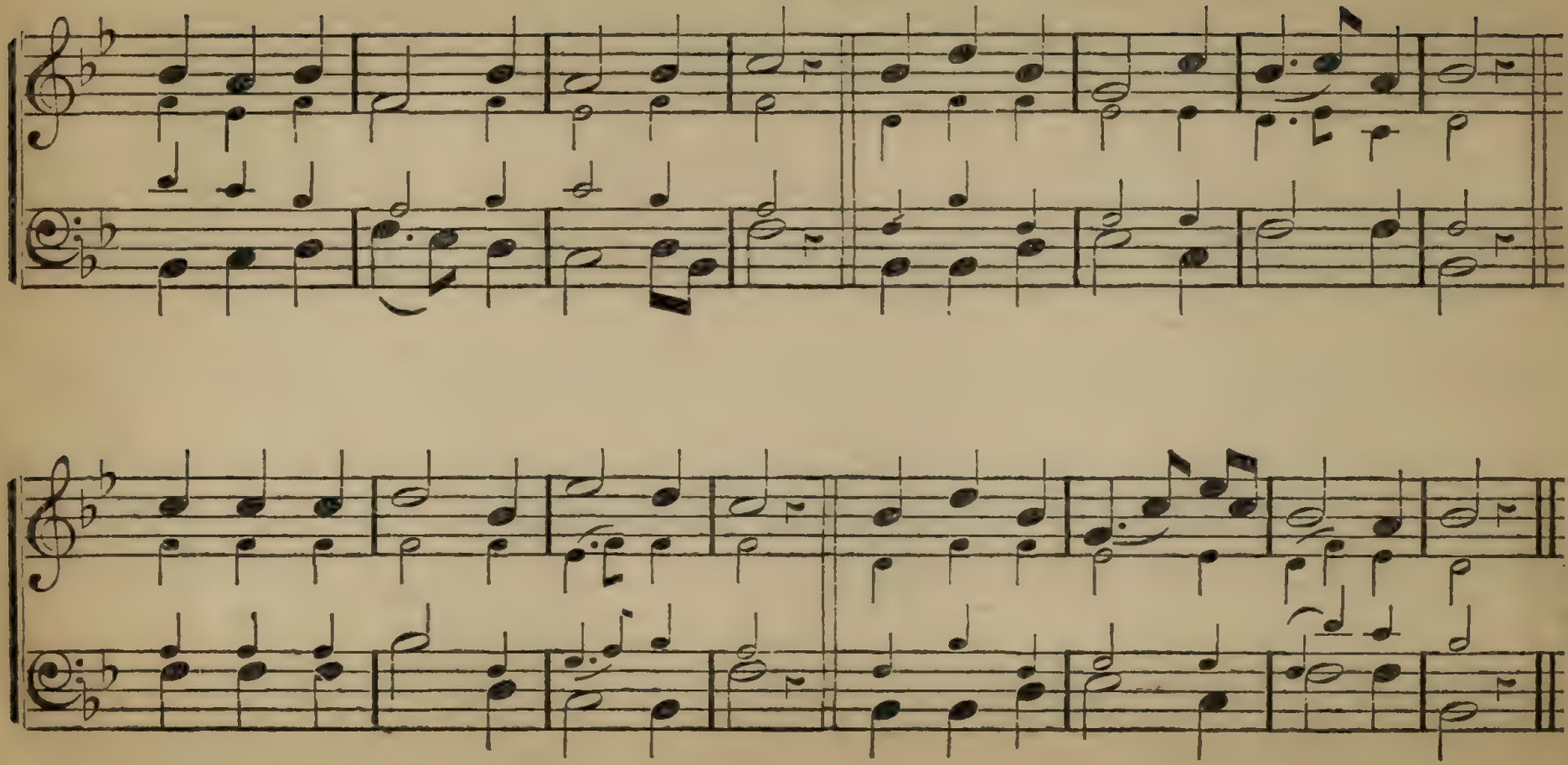
LONGWOOD. L. M. (8.8.8.8.)

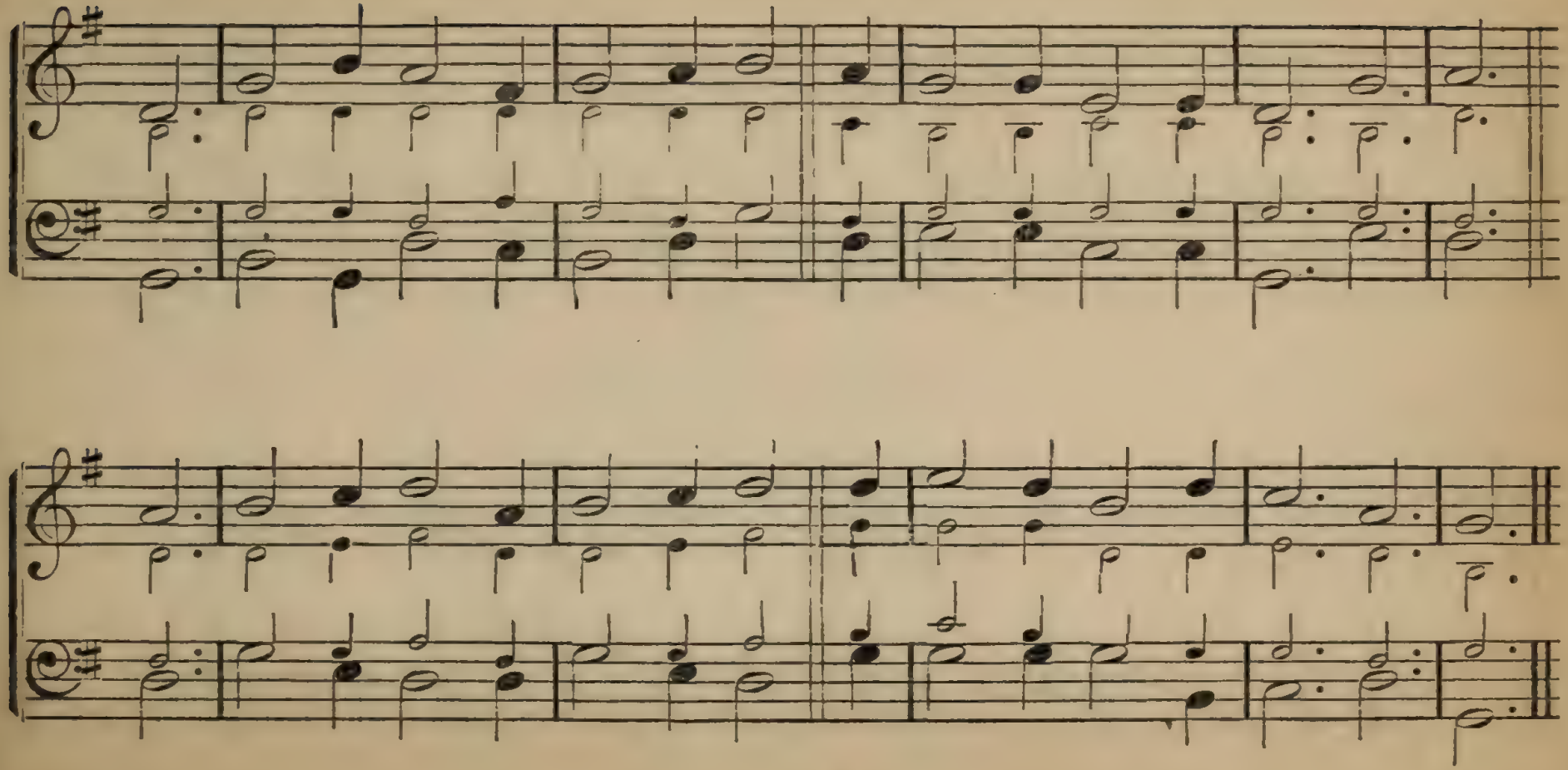




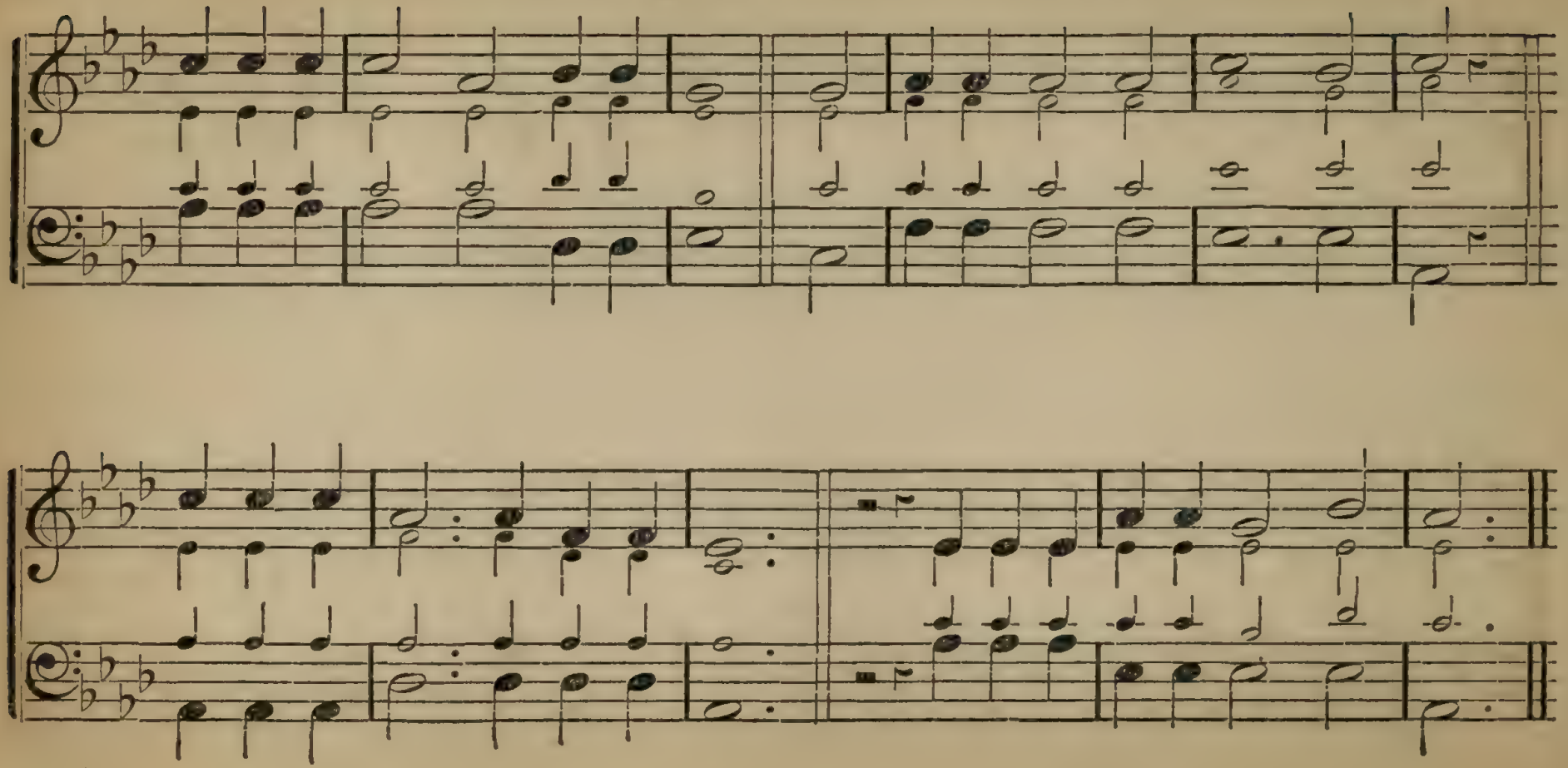
* *Or L. M. 4 lines, by omitting the repeat.*

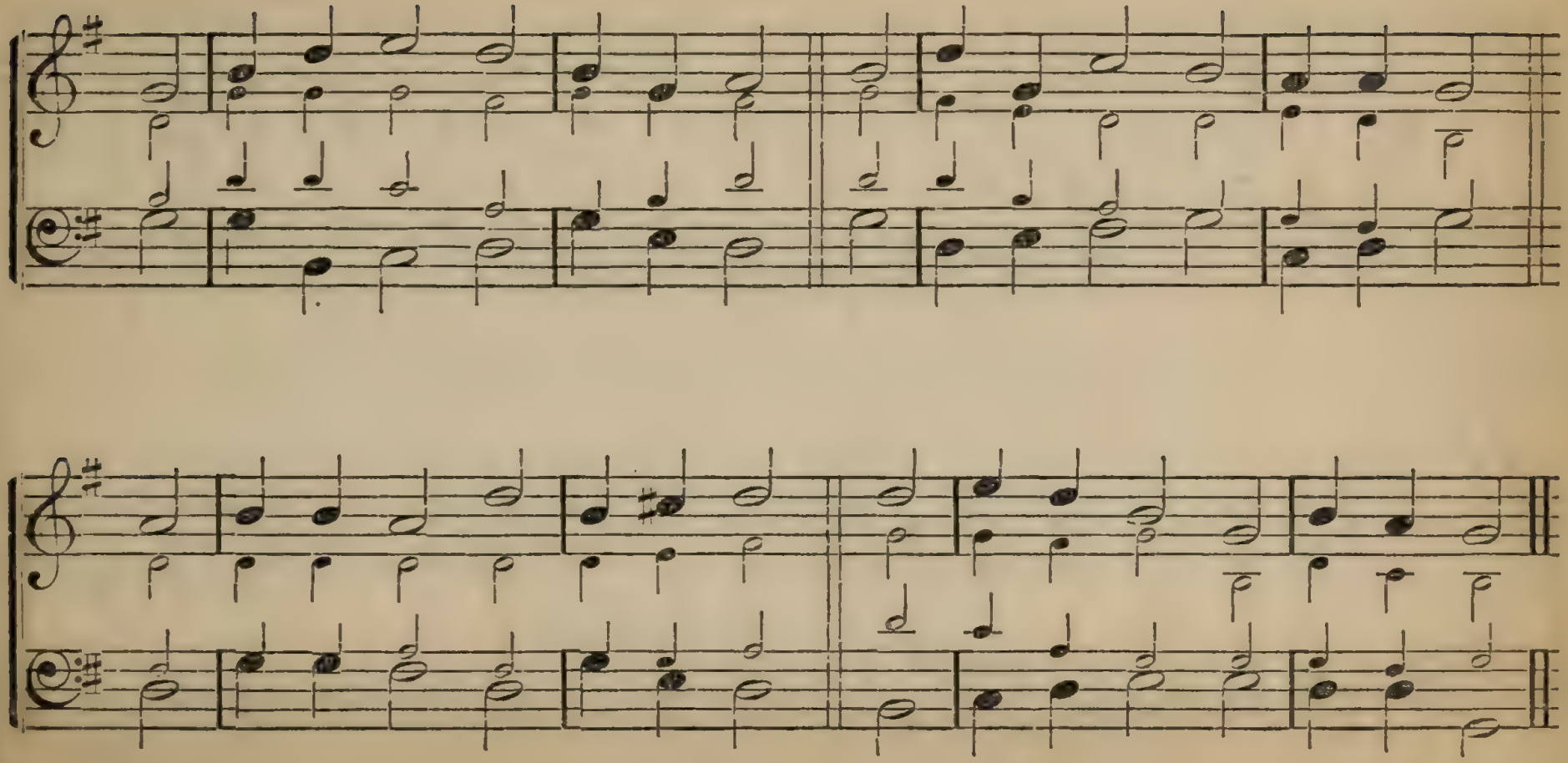
MENDON. L. M. (8.8.8.8.)



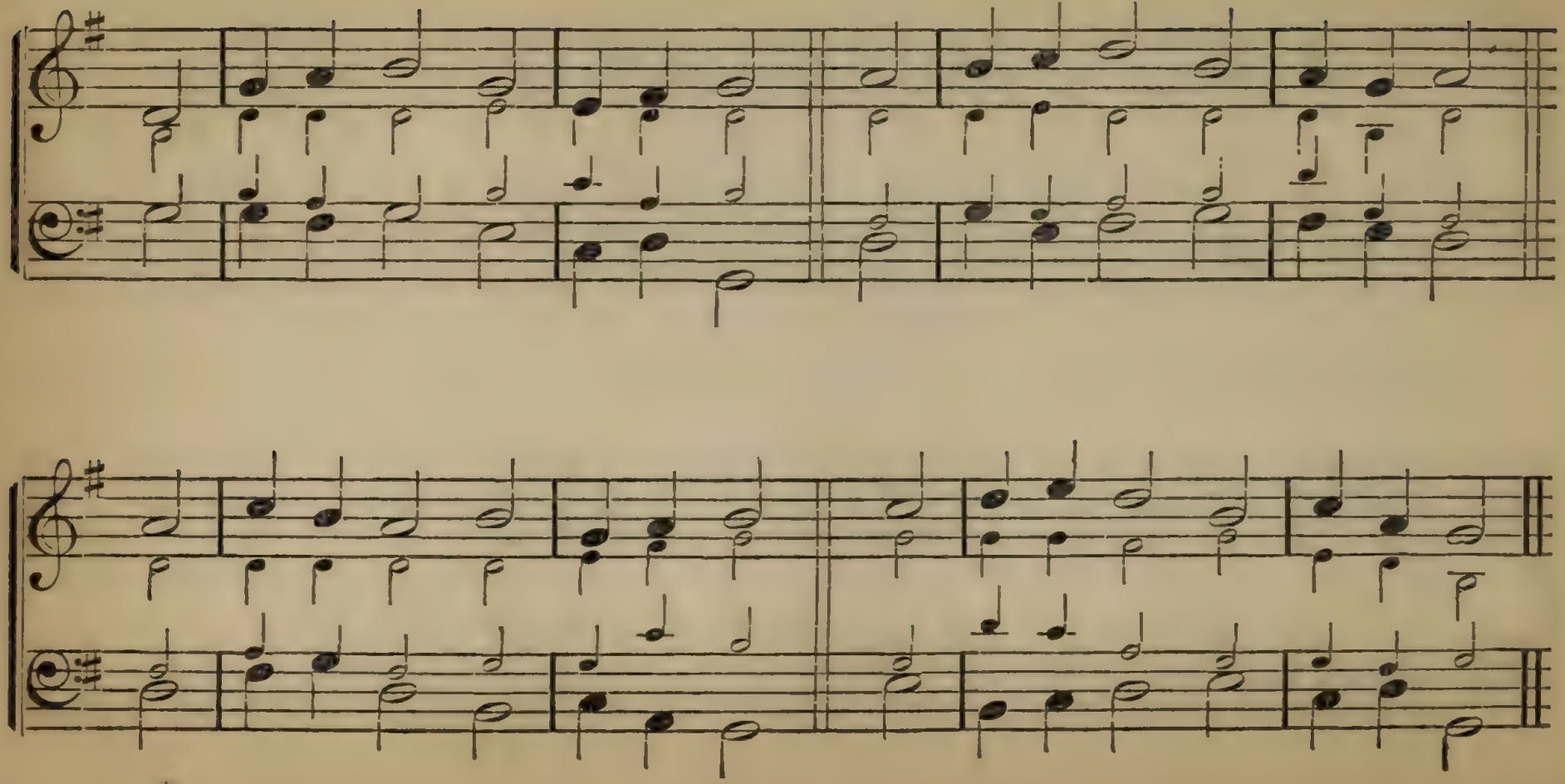


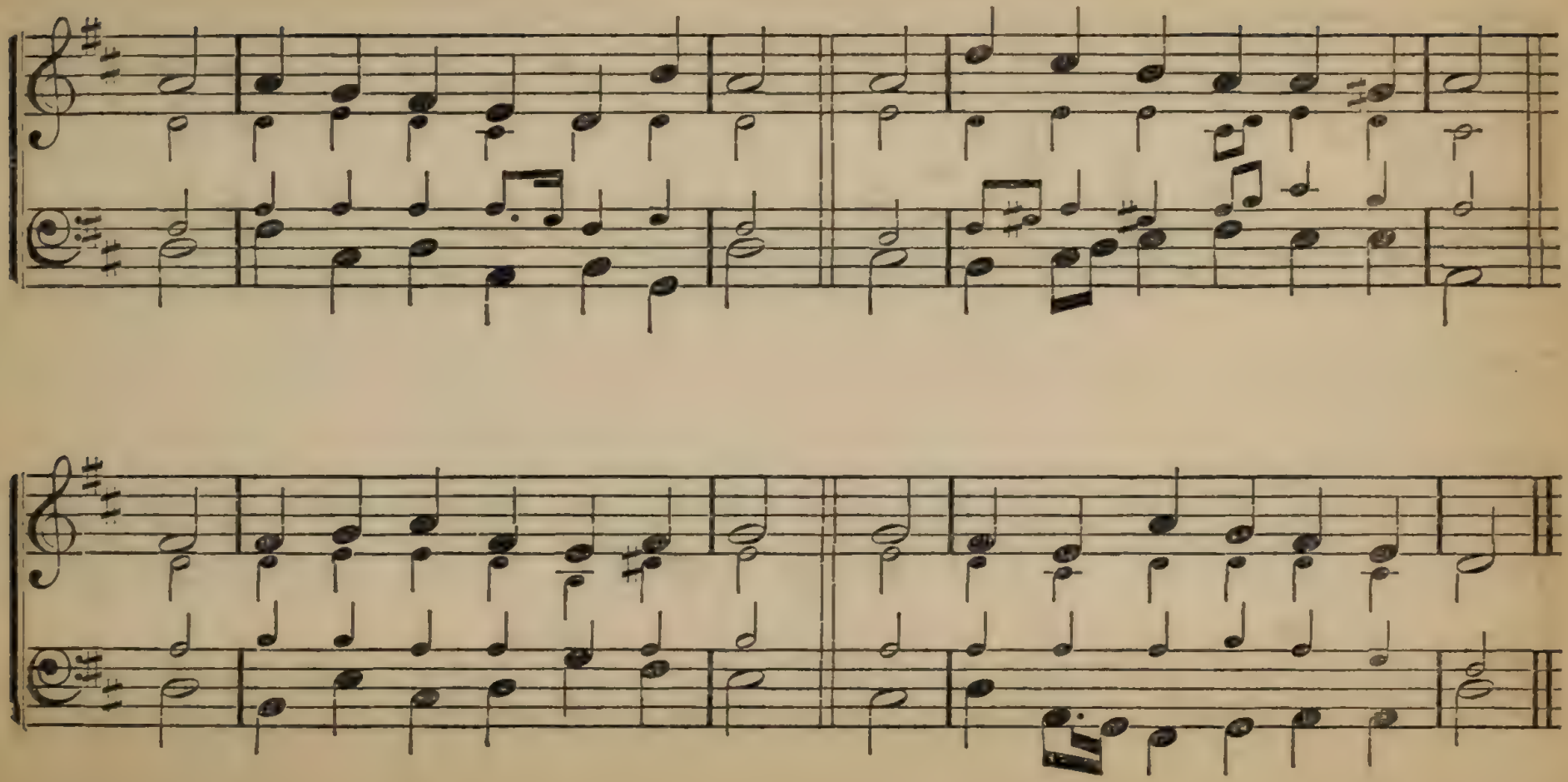
MISSIONARY CHANT. L. M. (8.8.8.8.)



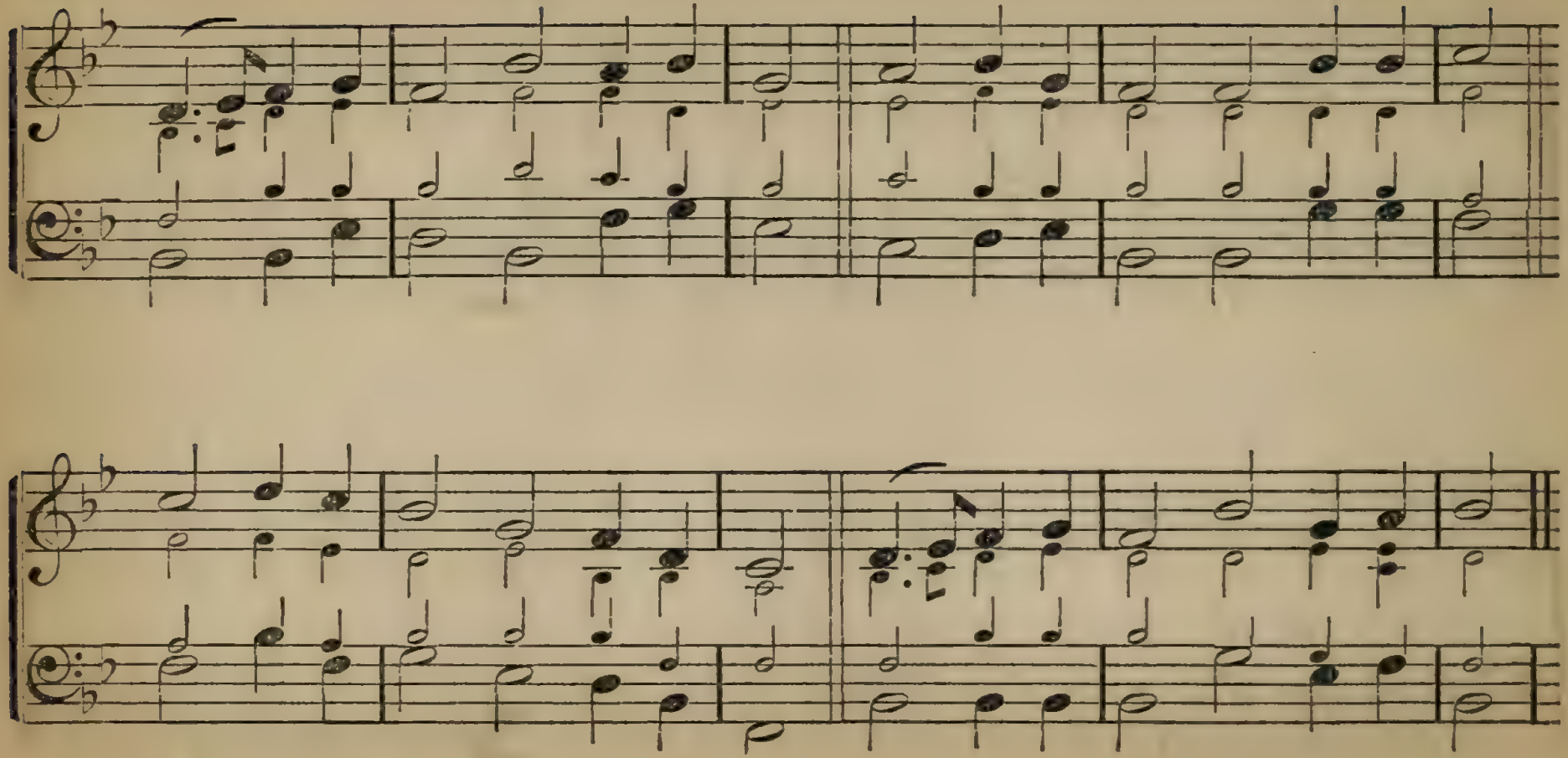


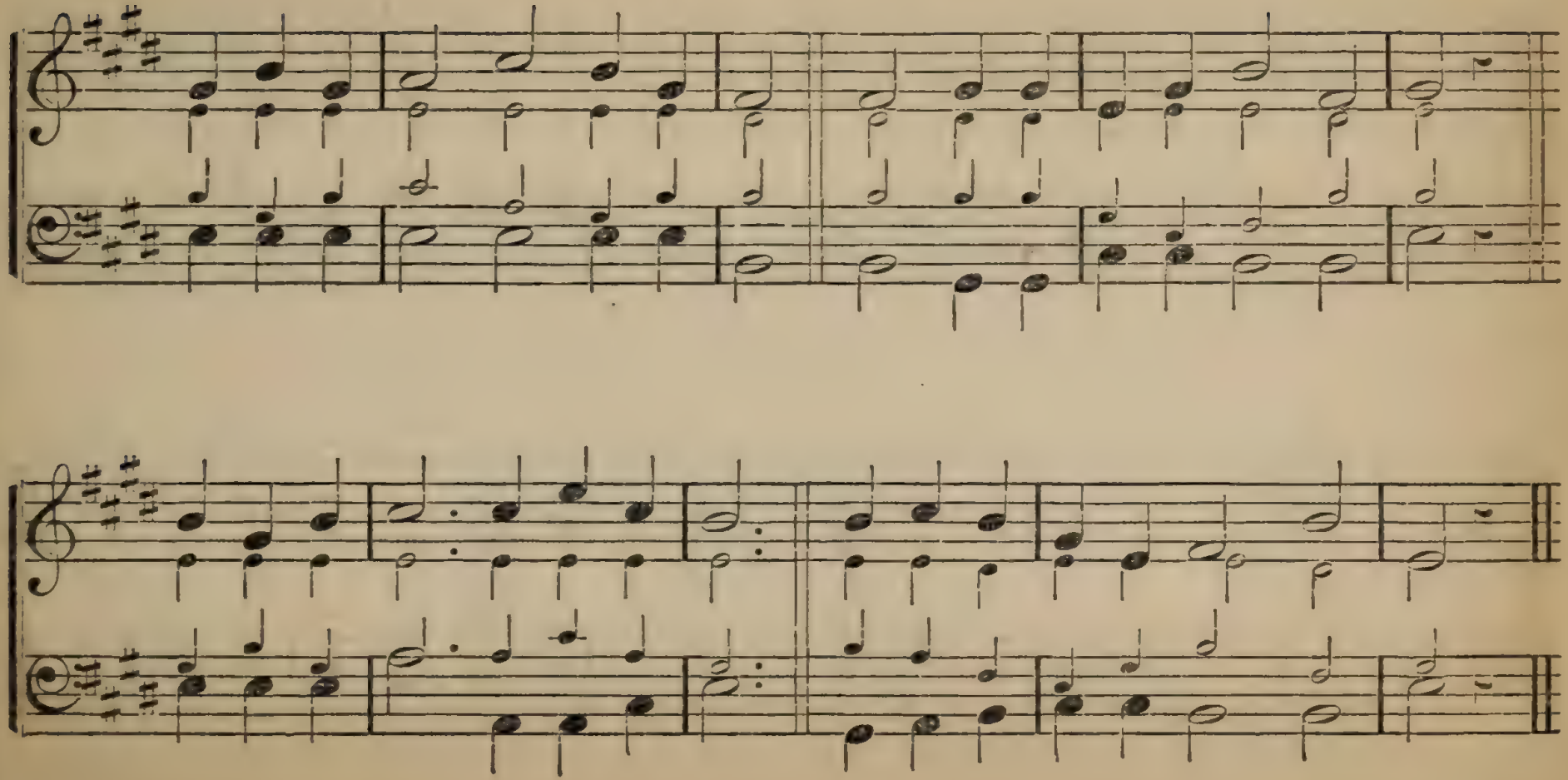
MOSSLEY. L. M. (8.8.8.8.)



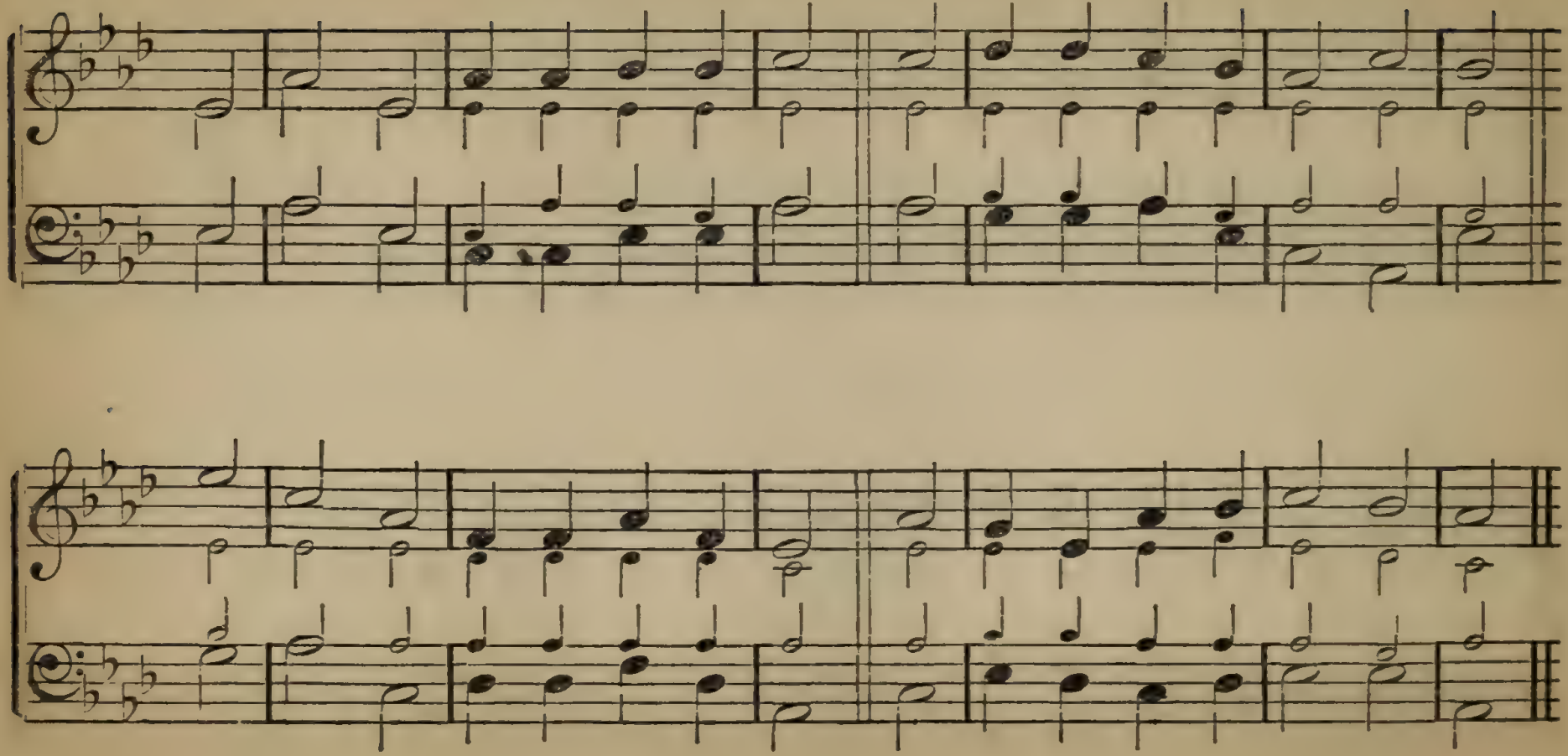


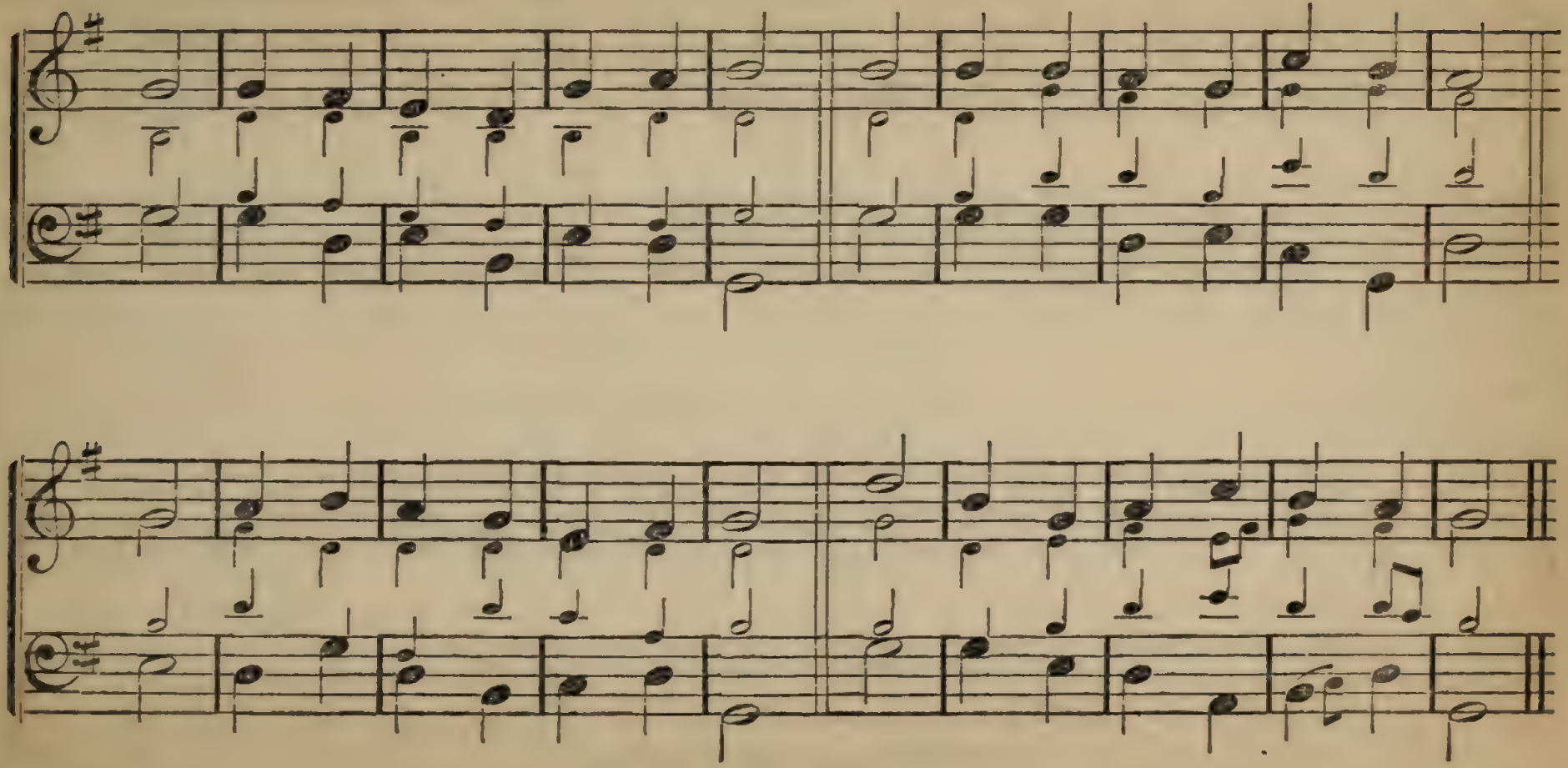
NILO. L. M. (8.8.8.8.)



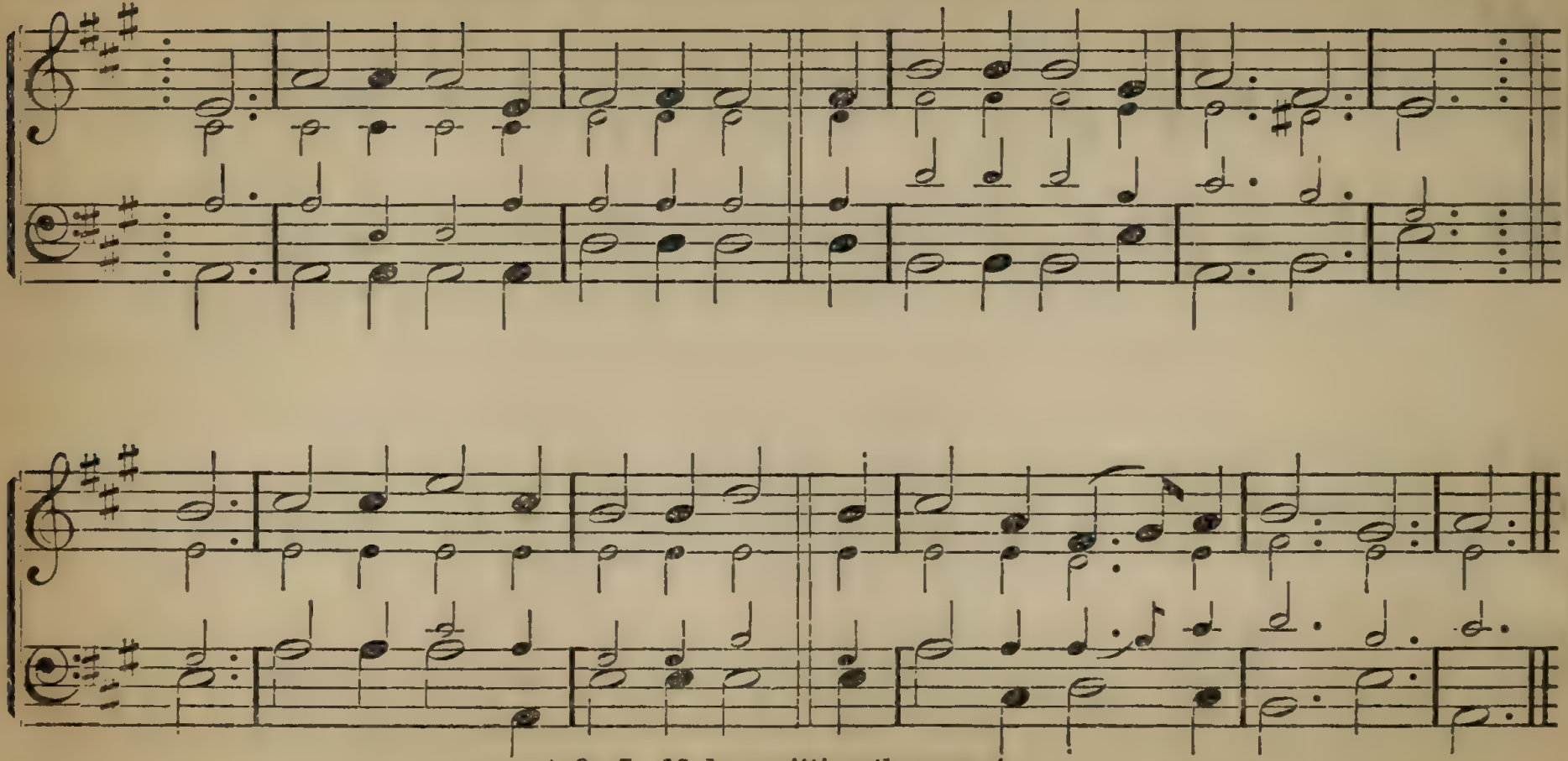


OLDEN. L. M. (8.8.8.8.)

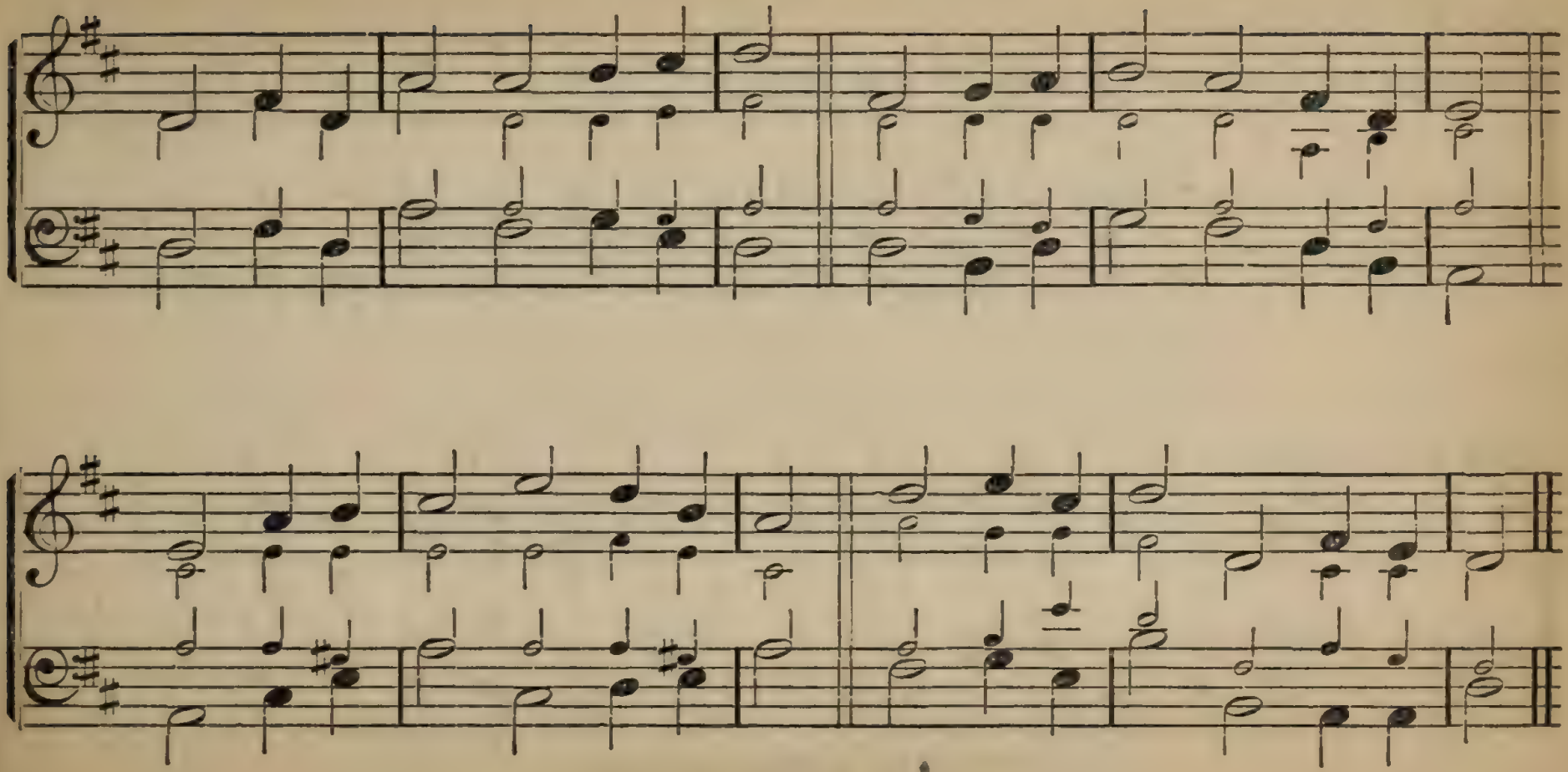




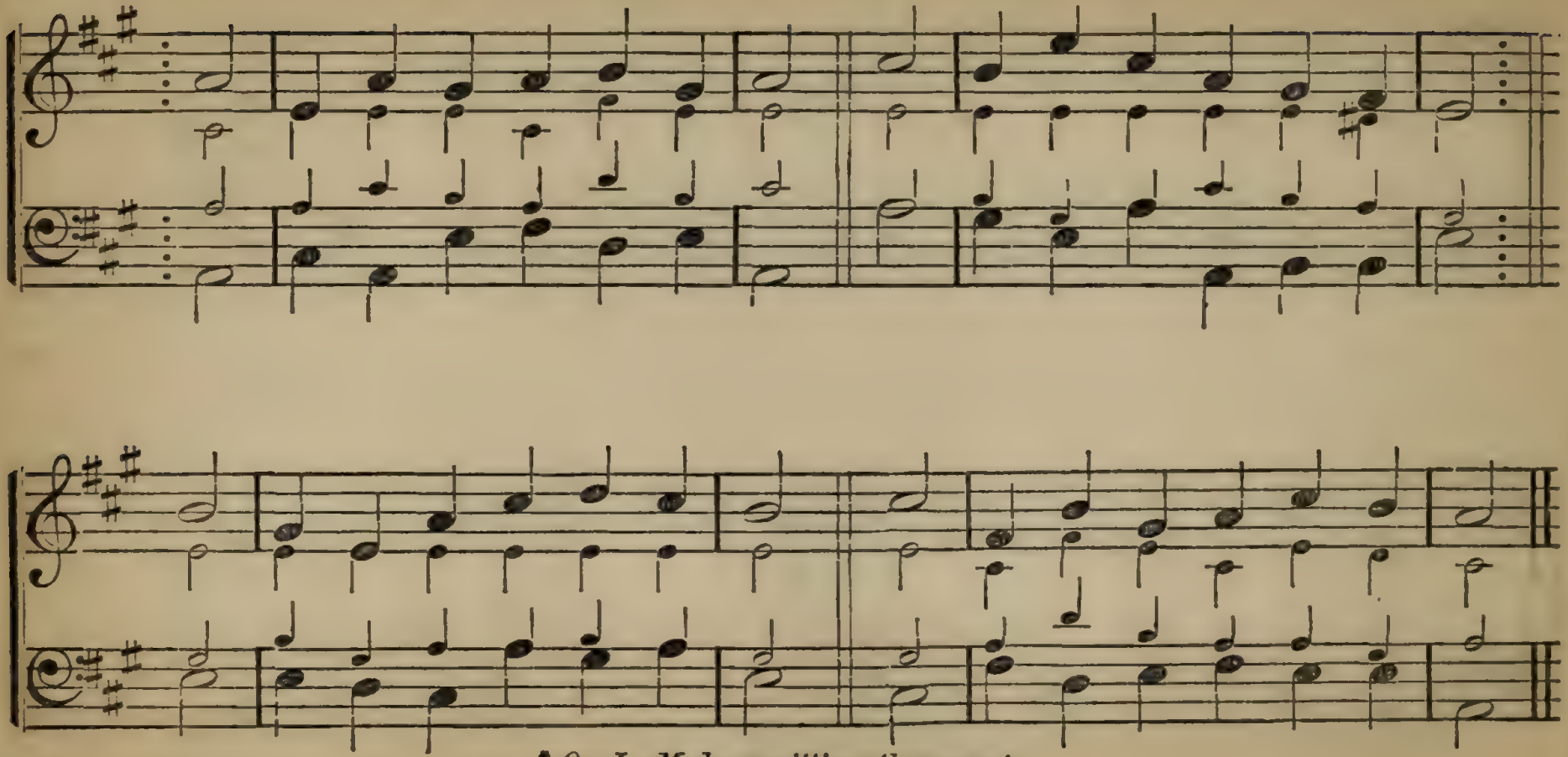
OLEAN. L. M. 6 LINES.* (8.8.8.8.8.8.)



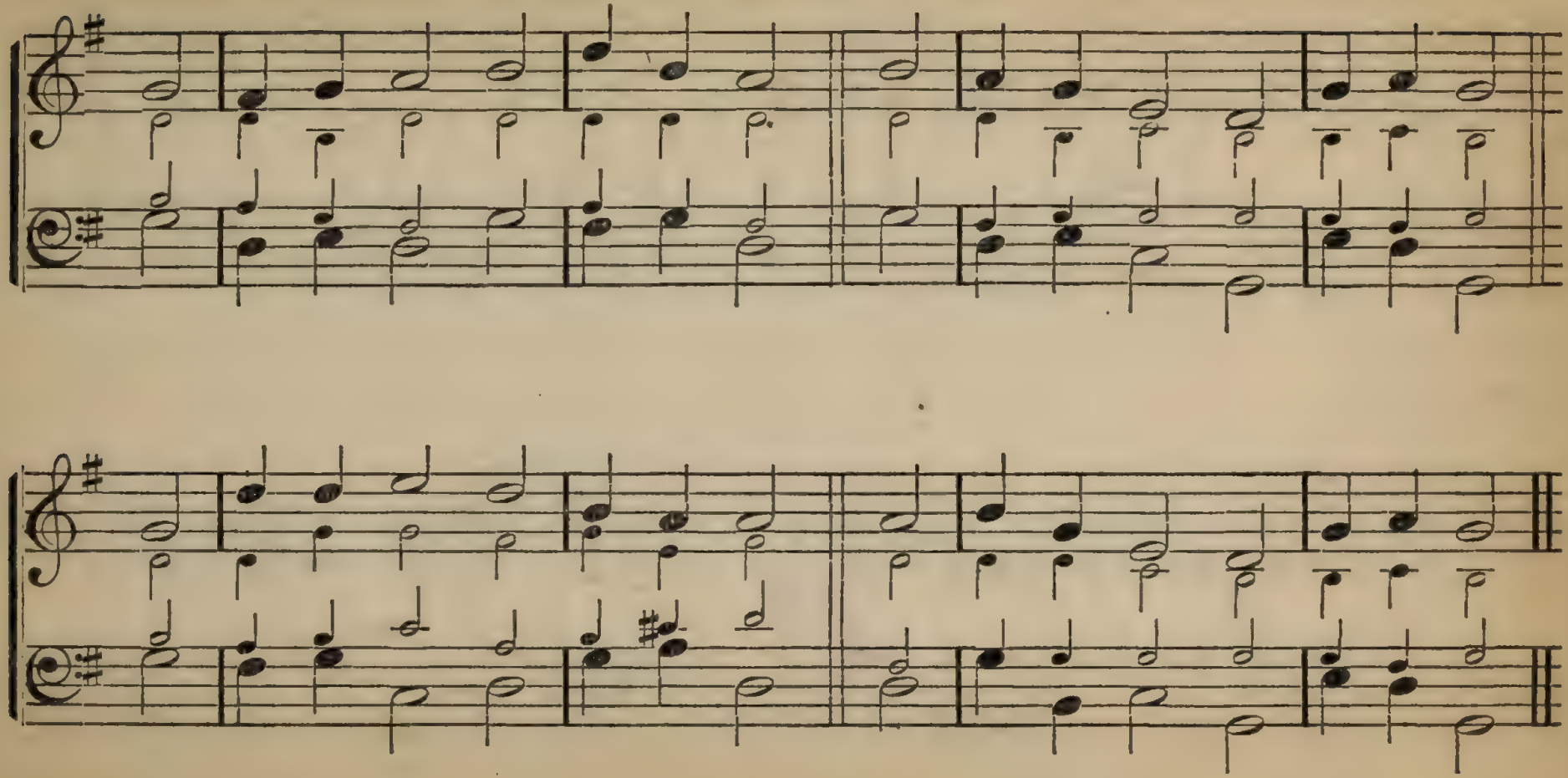
* *Or L. M. by omitting the repeat.*



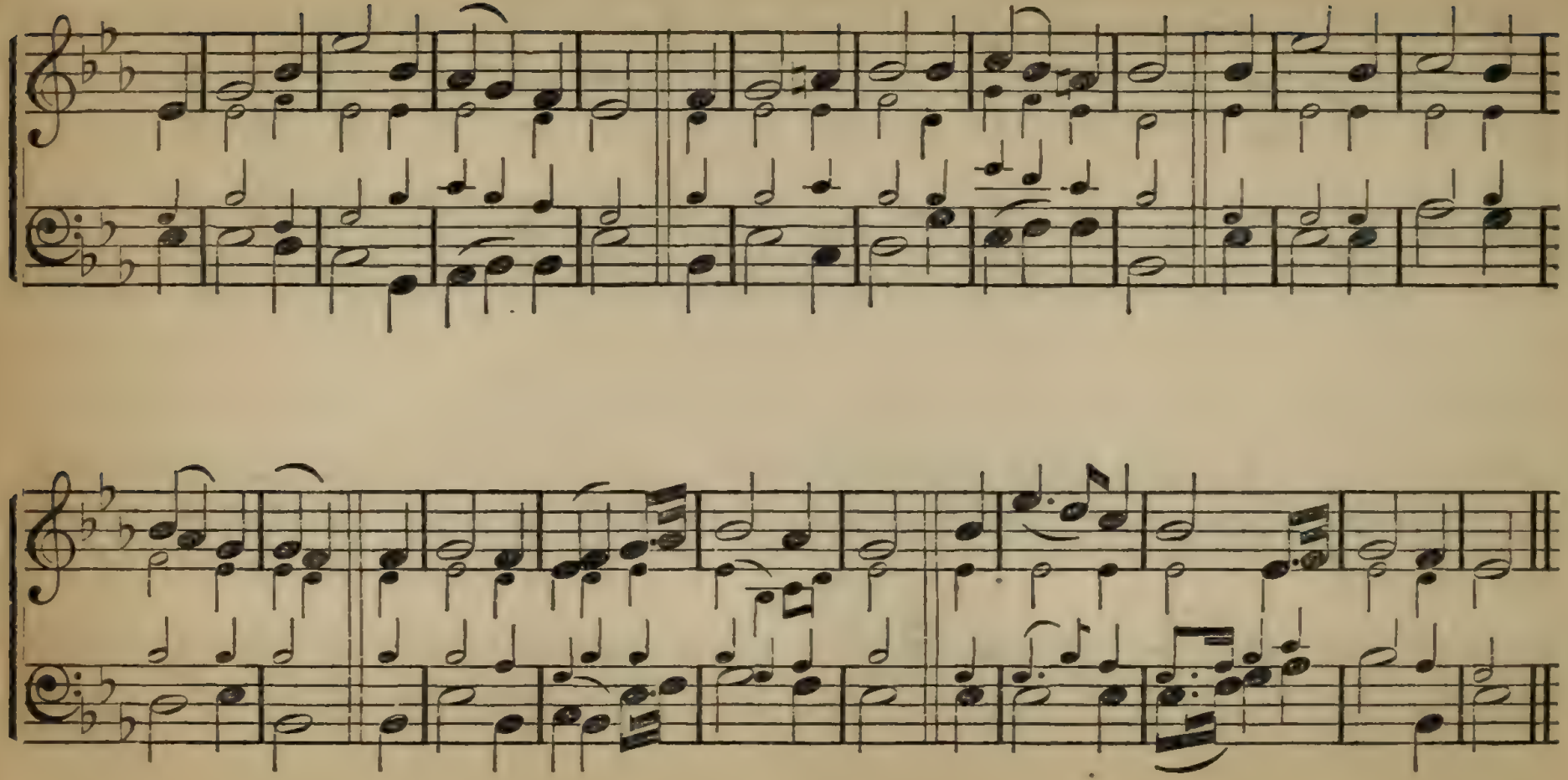
PERTH. L. M. 6 LINES.* (8.8.8.8.8.8.)



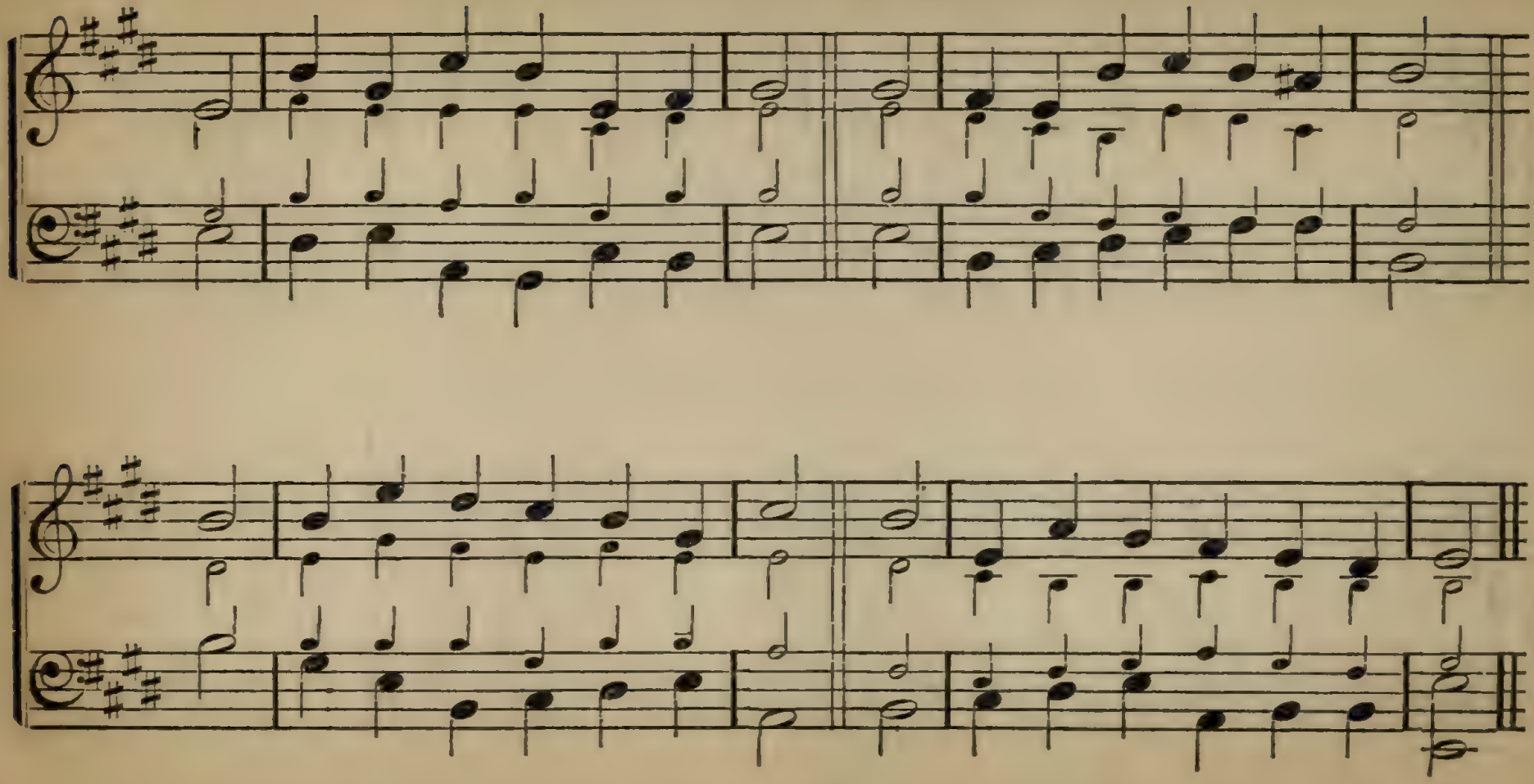
* *Or L. M. by omitting the repeat.*



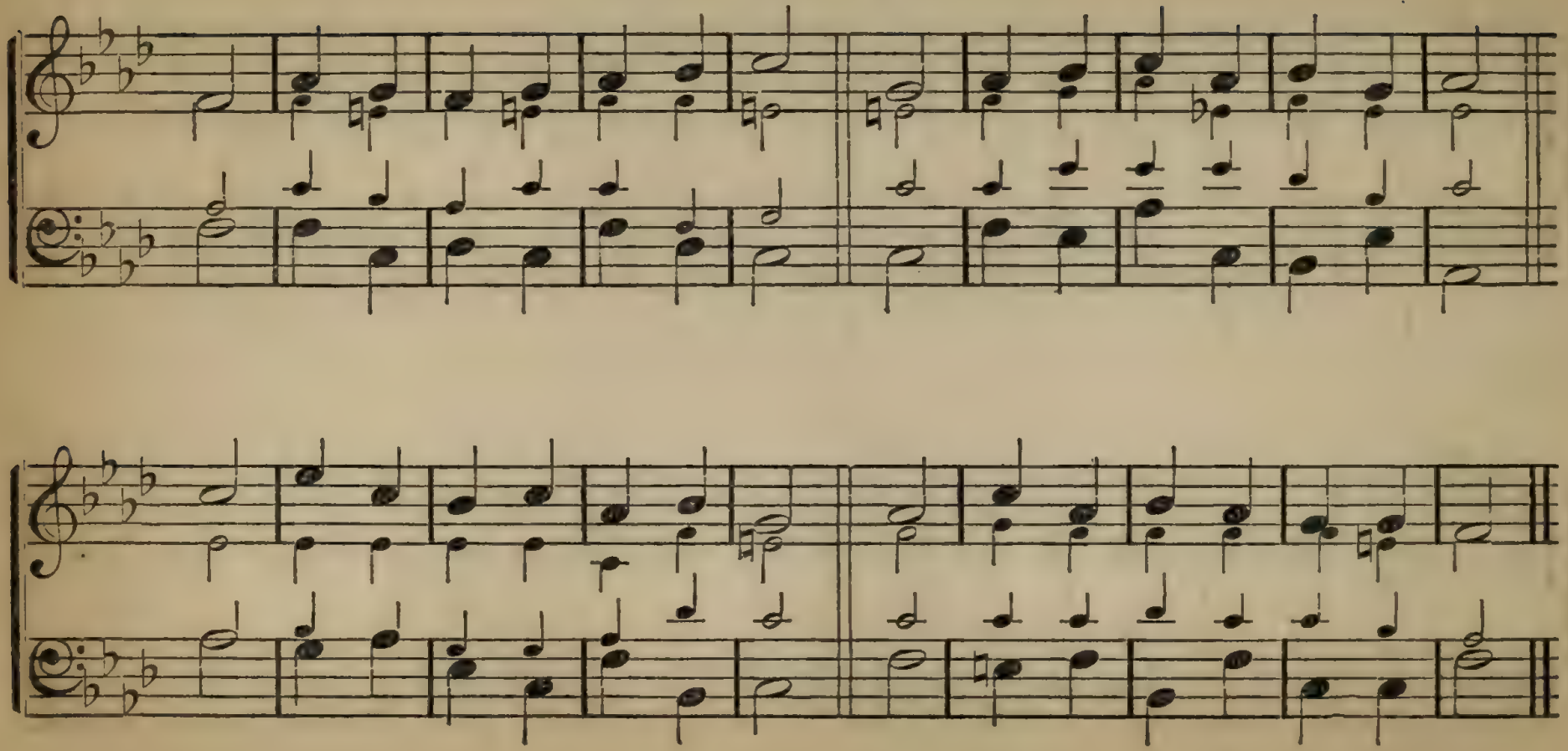
ROTHWELL. L. M. (8.8.8.8.)



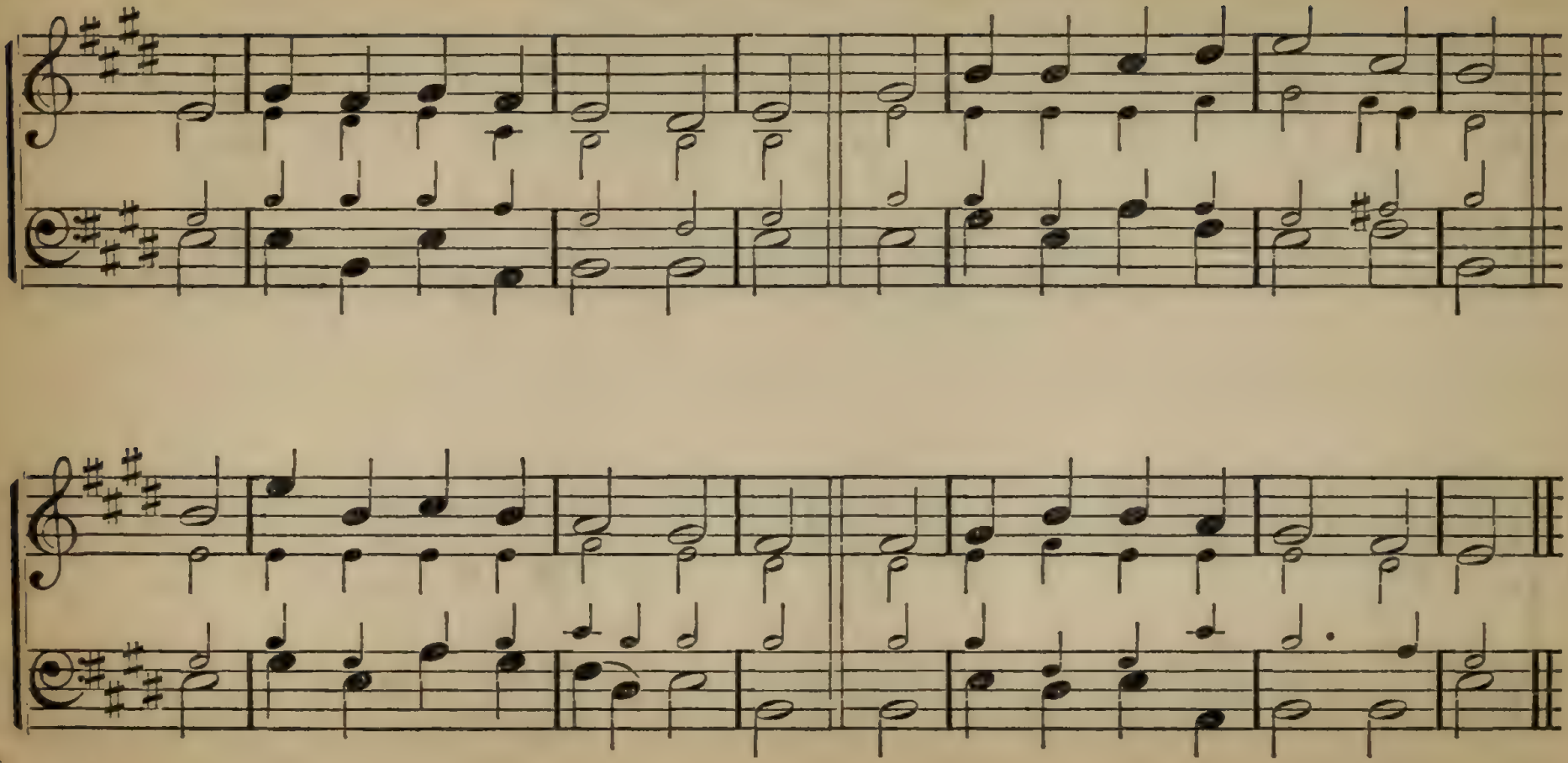
SYDNEY. L. M. (8.8.8.8.)



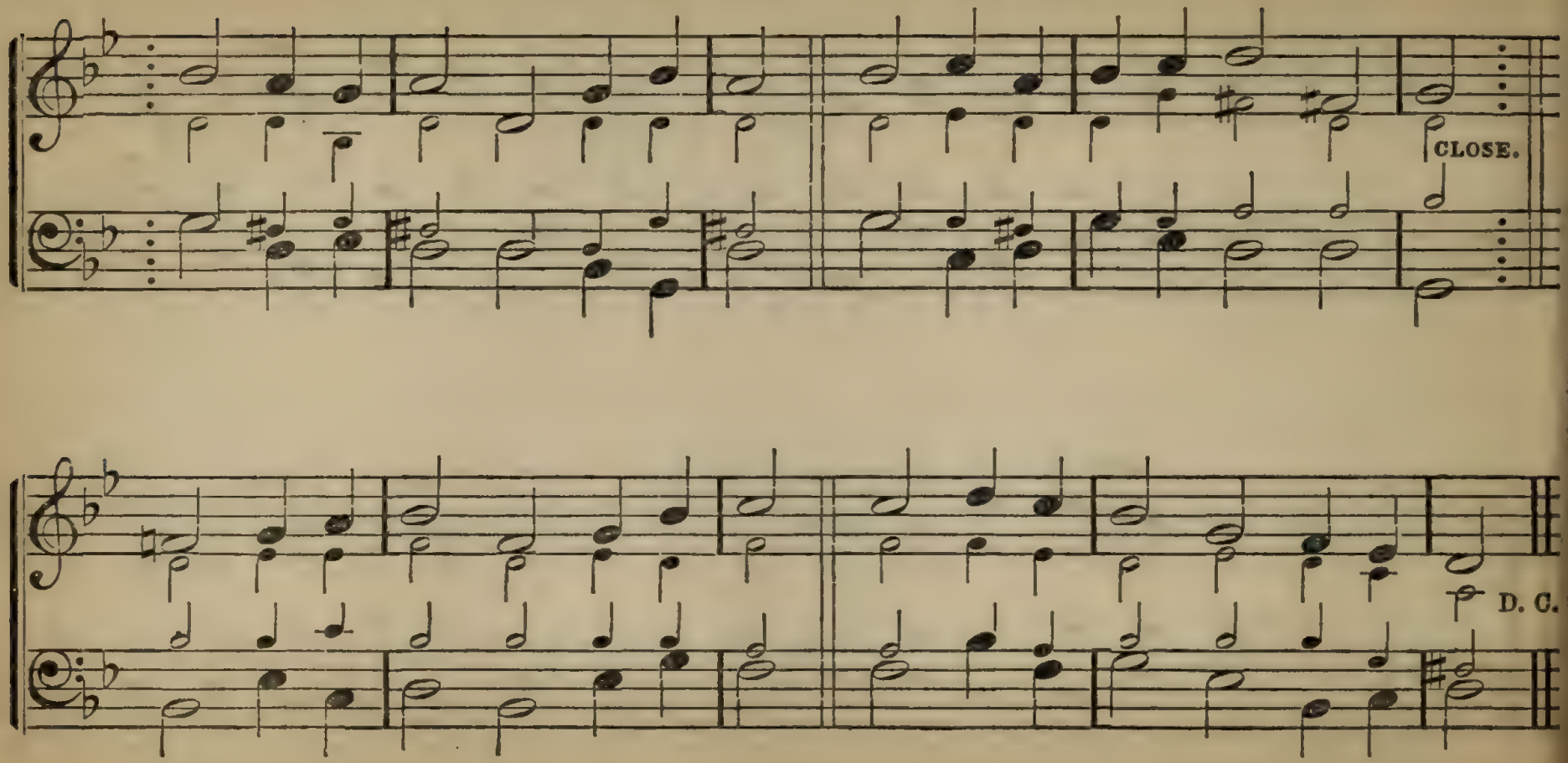
ULM. L. M. (8.8.8.8.)

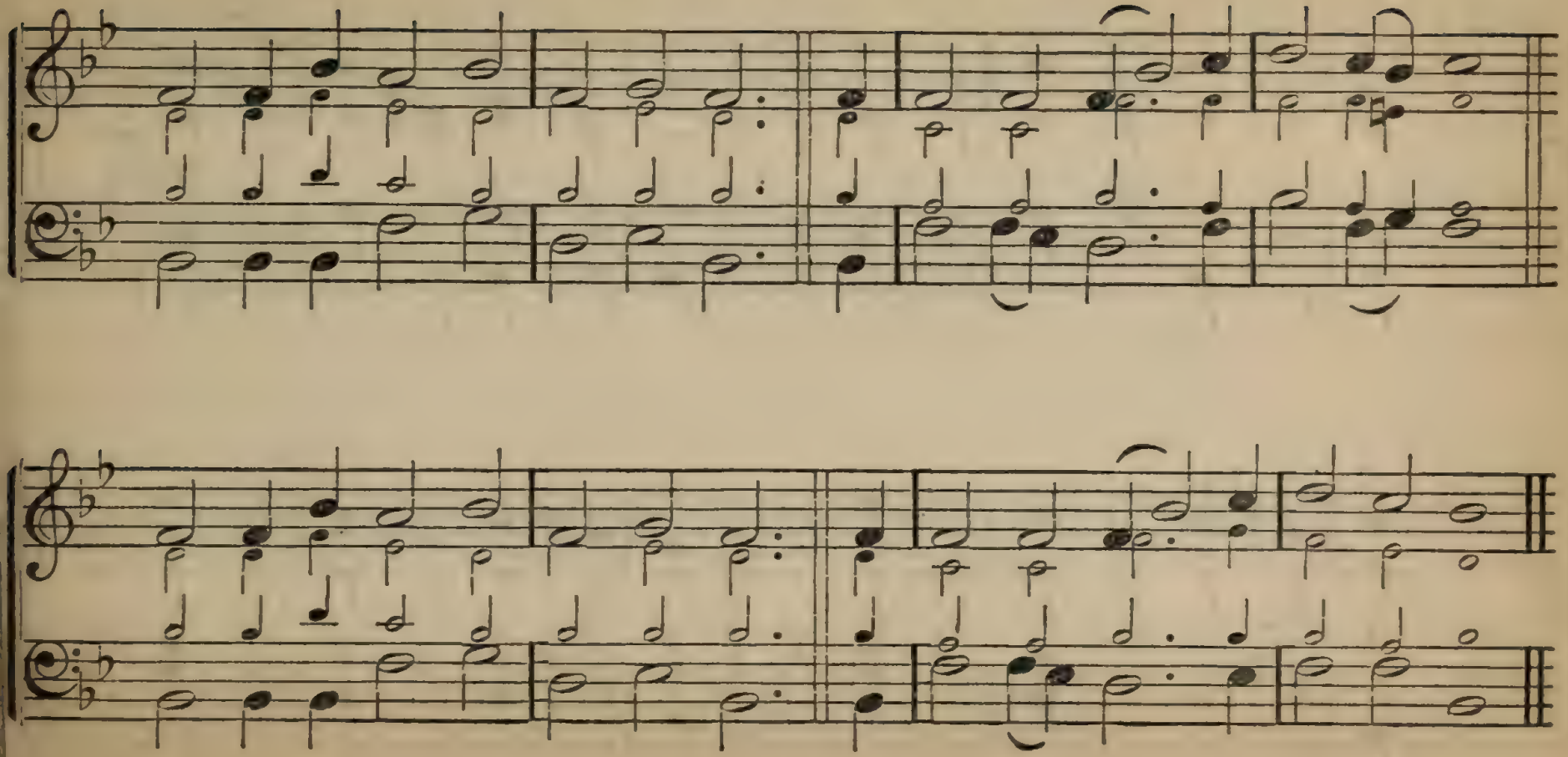


UXBRIDGE. L. M. (8.8.8.8.)

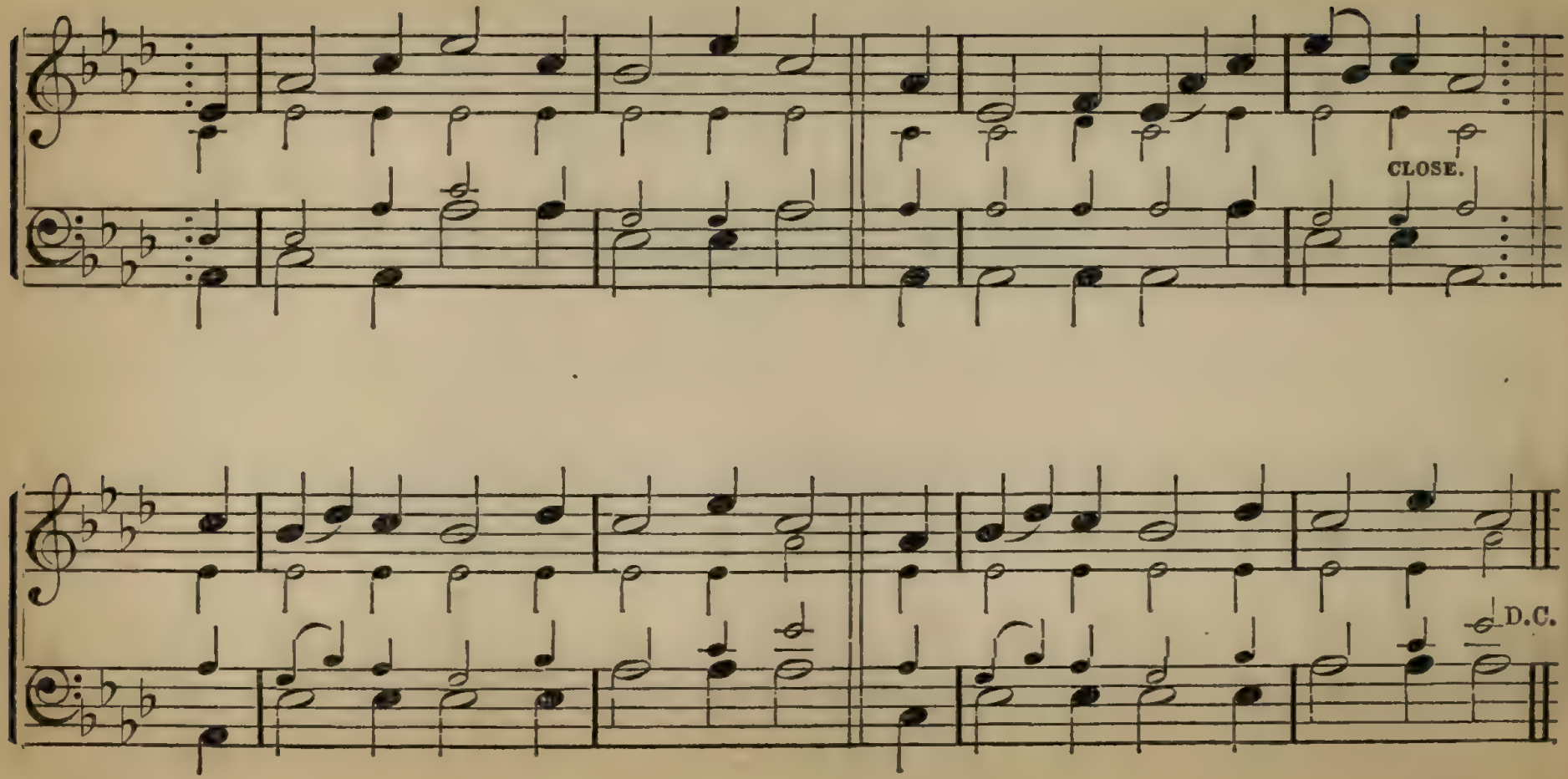


WALL. L. M. Double. (8.8.8.8.8.8.8.8.)

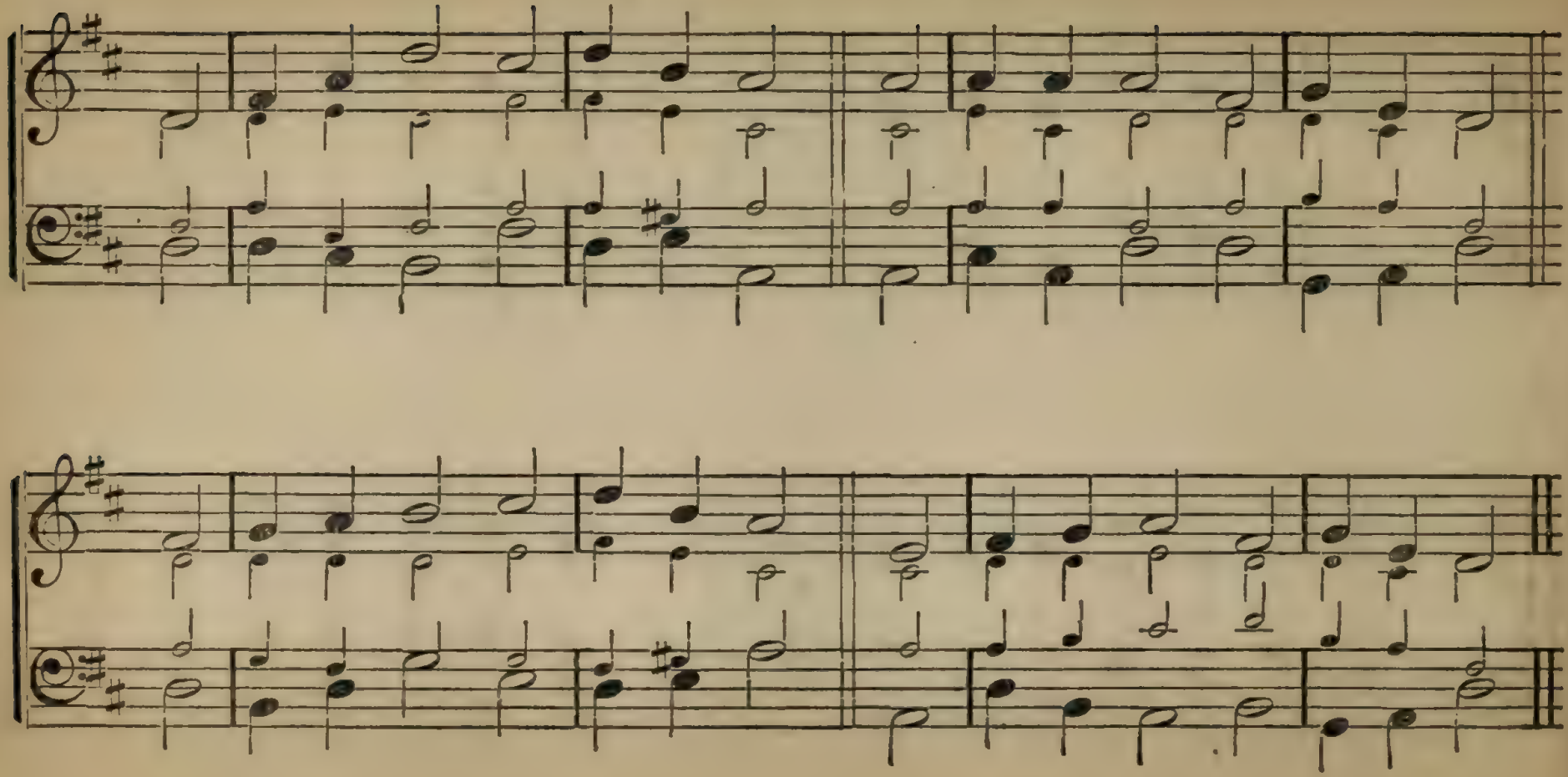




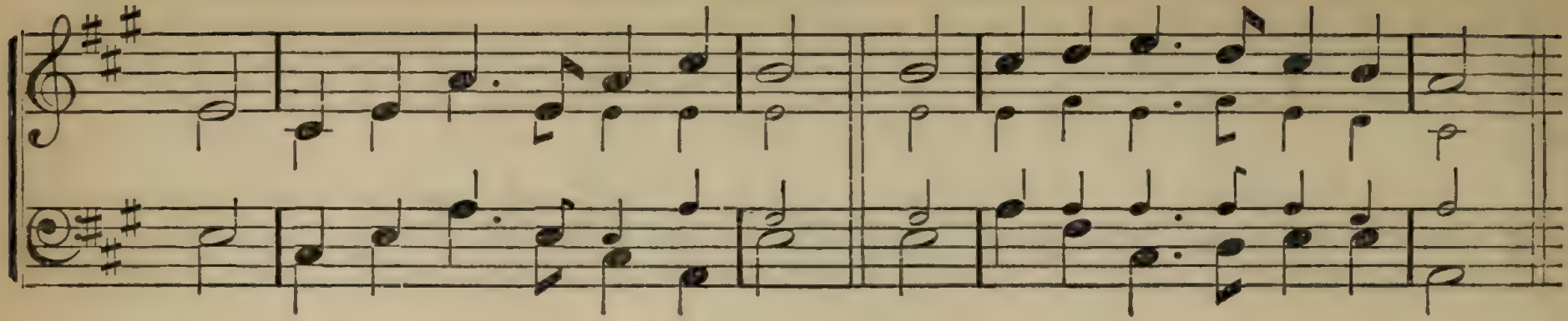
WARE. L. M. Double. (8.8.8.8.8.8.8.8.)

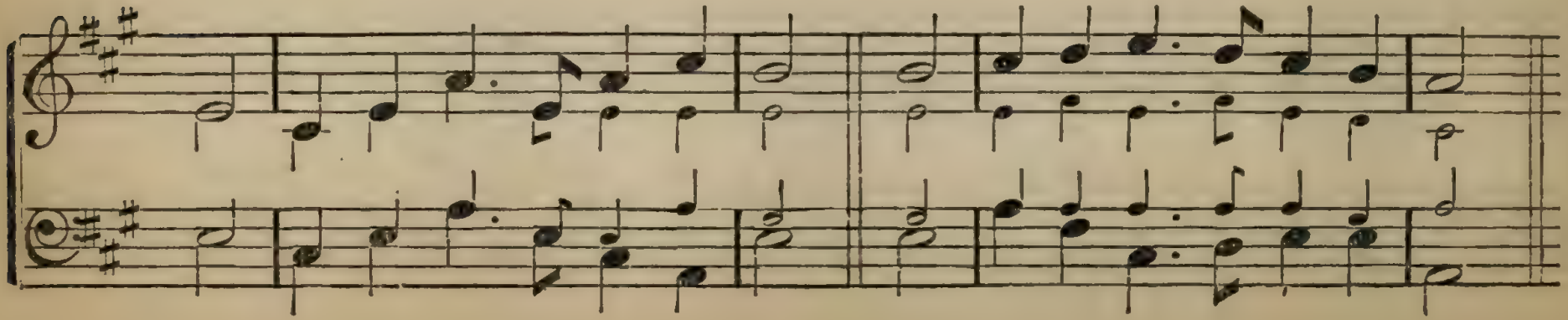


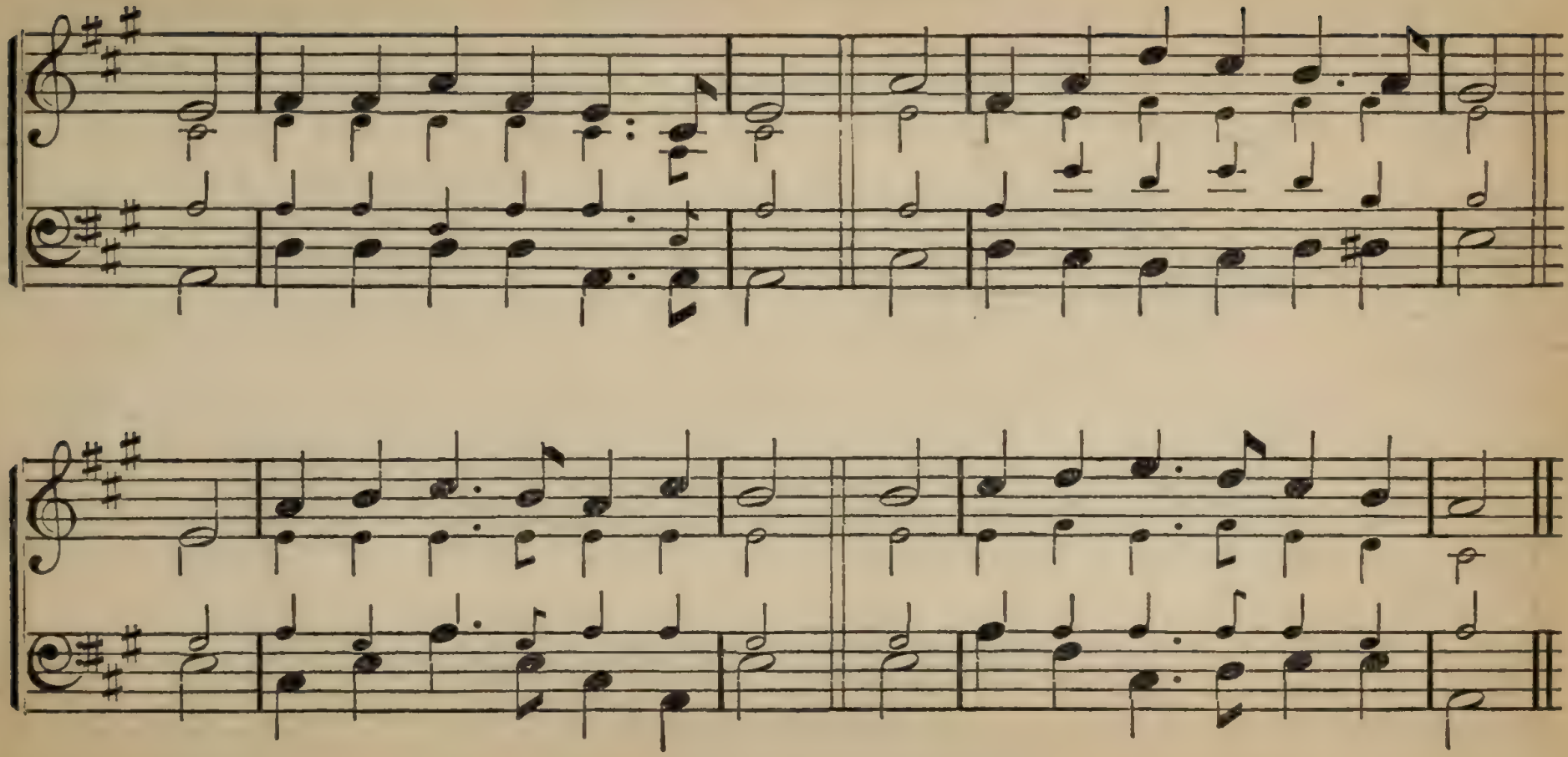
WELLS. L. M. (8.8.8.8.)



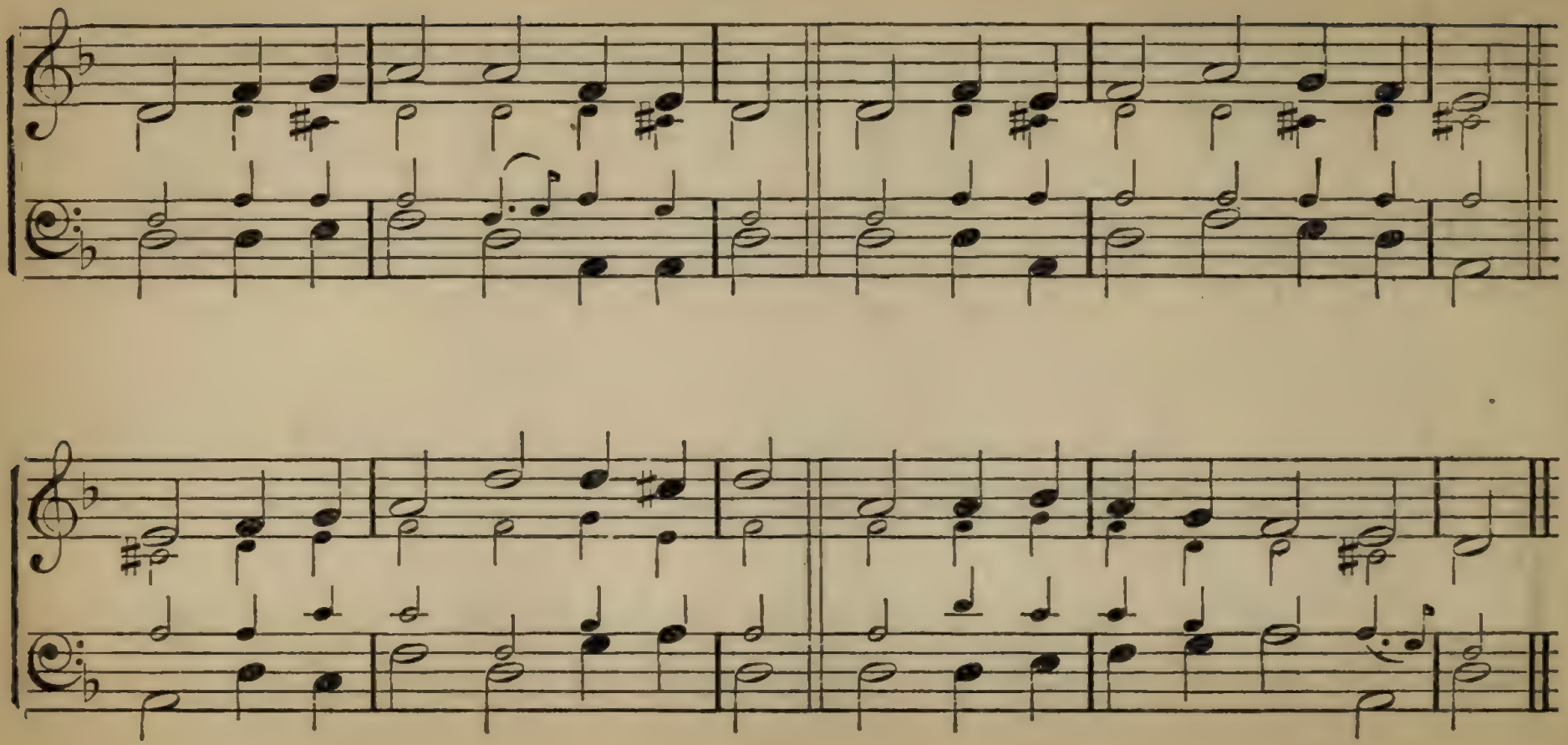
WHITE. L. M. Double. (8.8.8.8.8.8.8.8.)

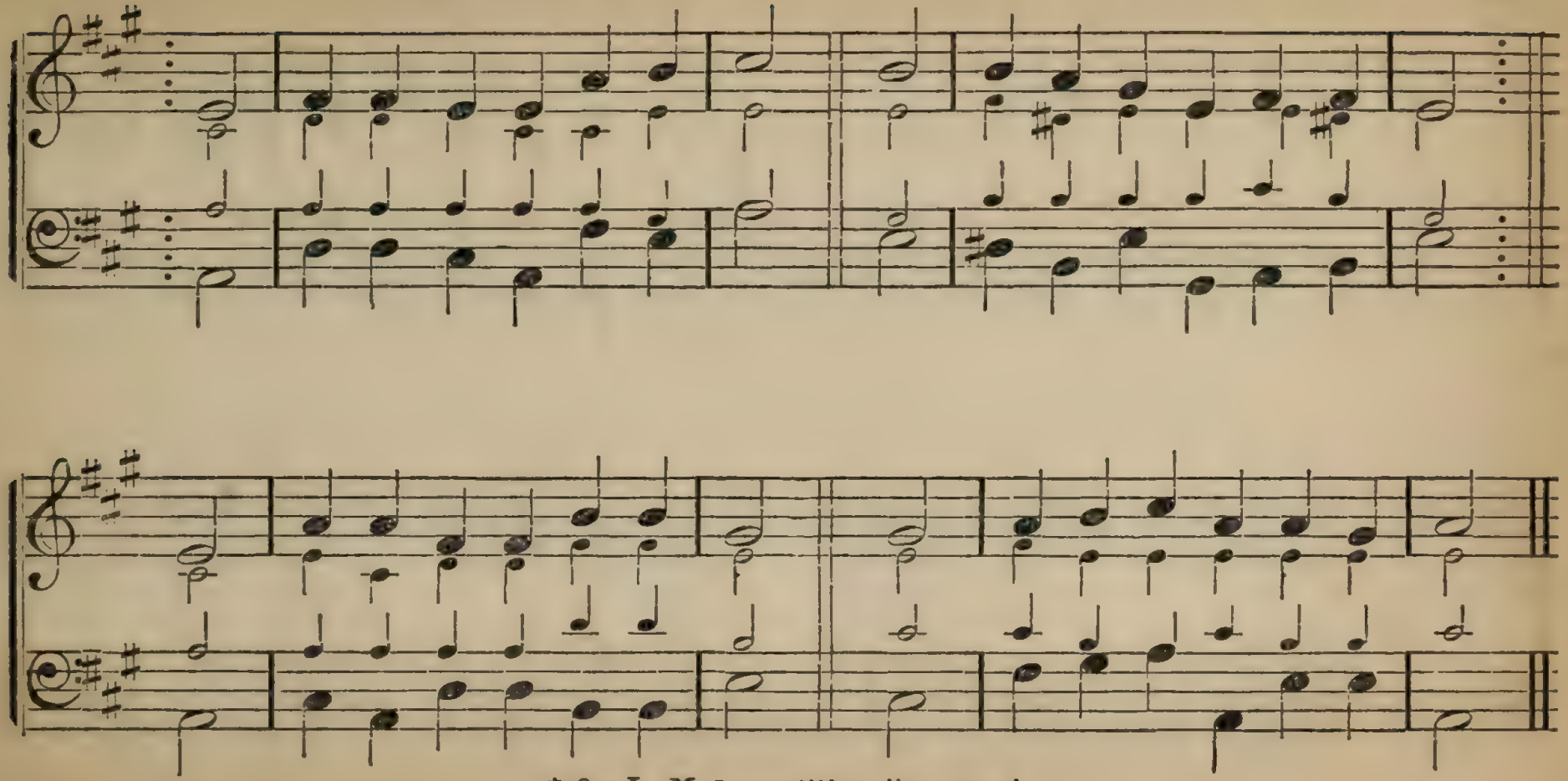






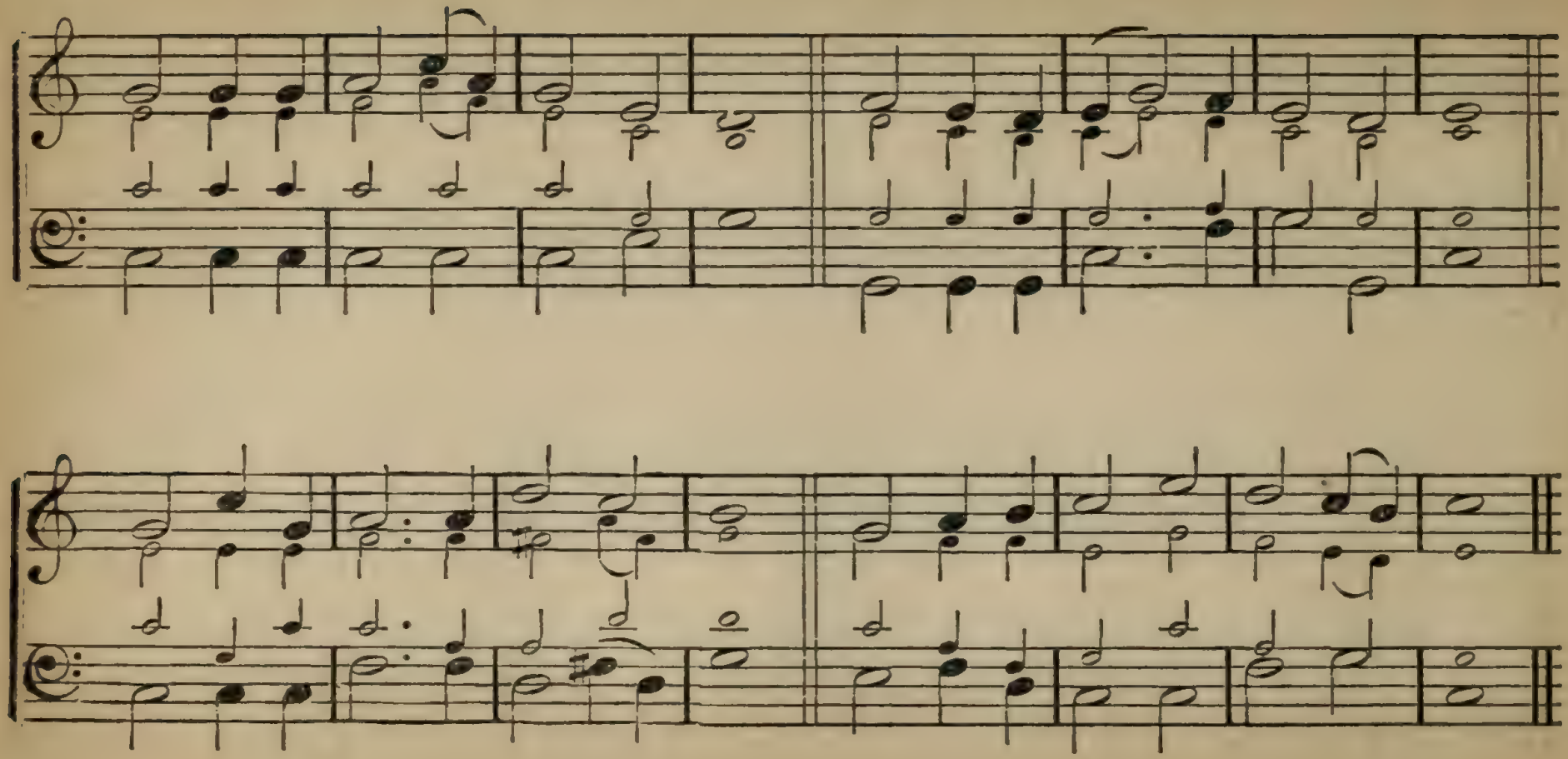
WINDHAM. L. M. (8.8.8.8.)

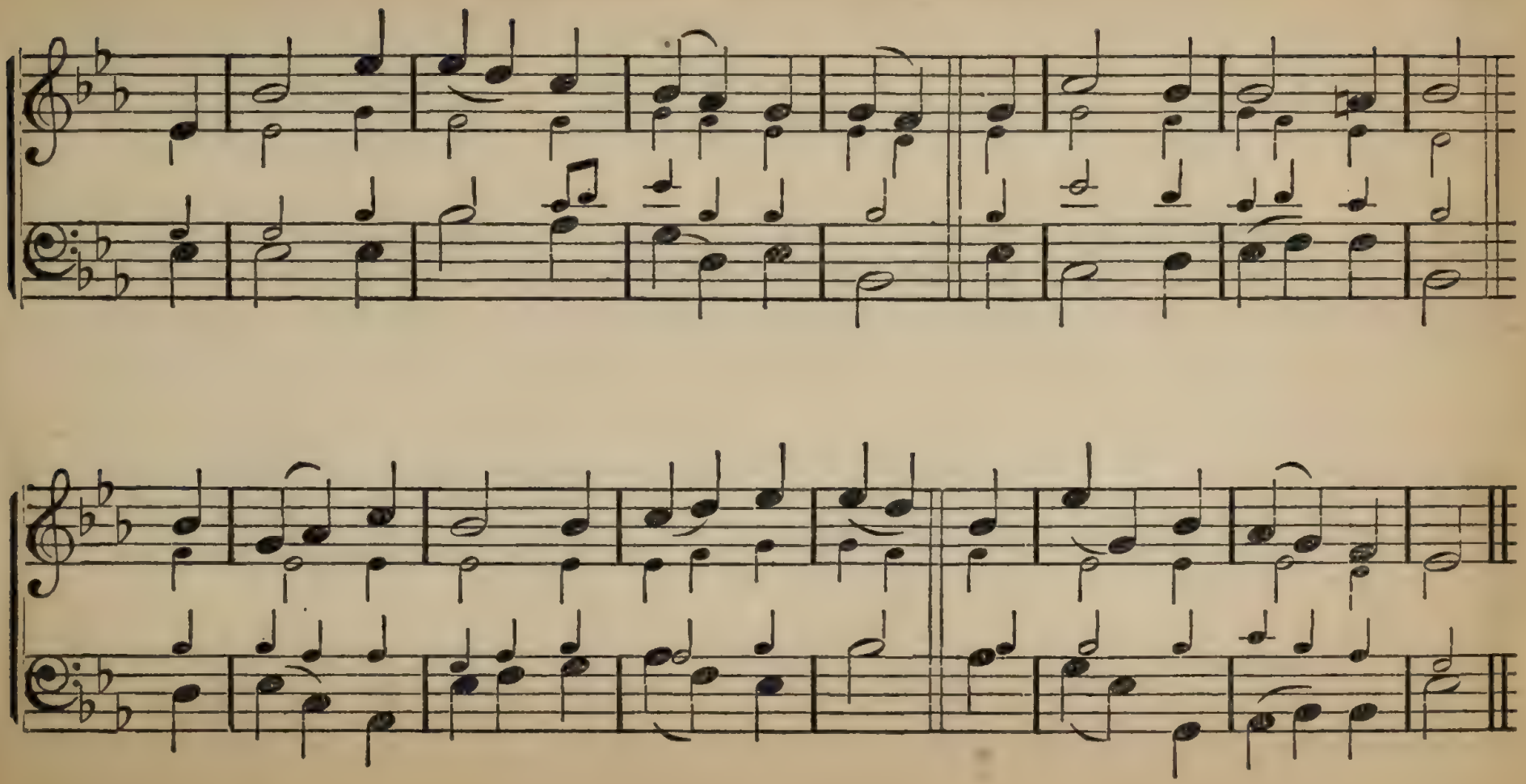




** Or L. M. by omitting the repeat.*

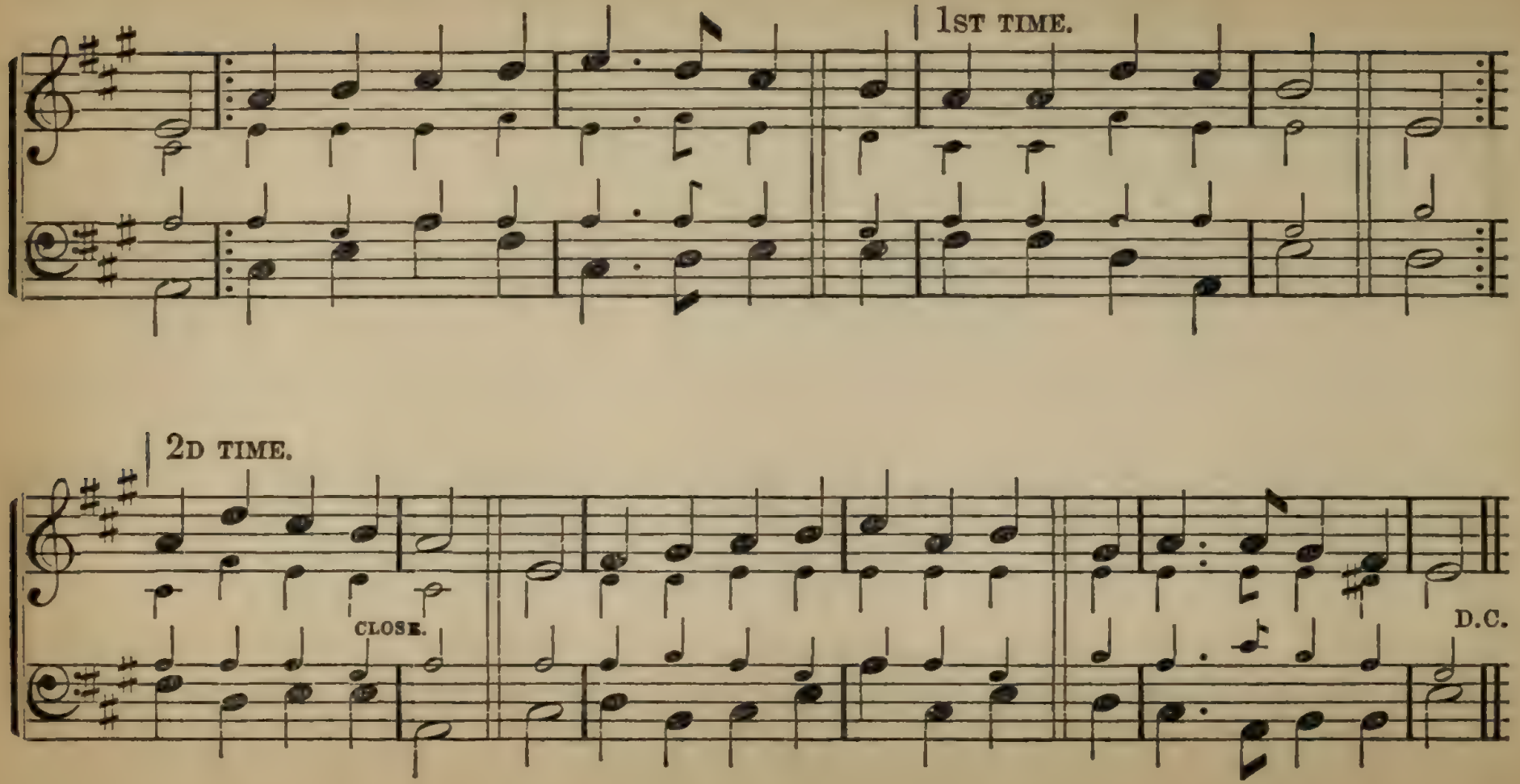
ZEPHYR. L. M. (8.8.8.8.)



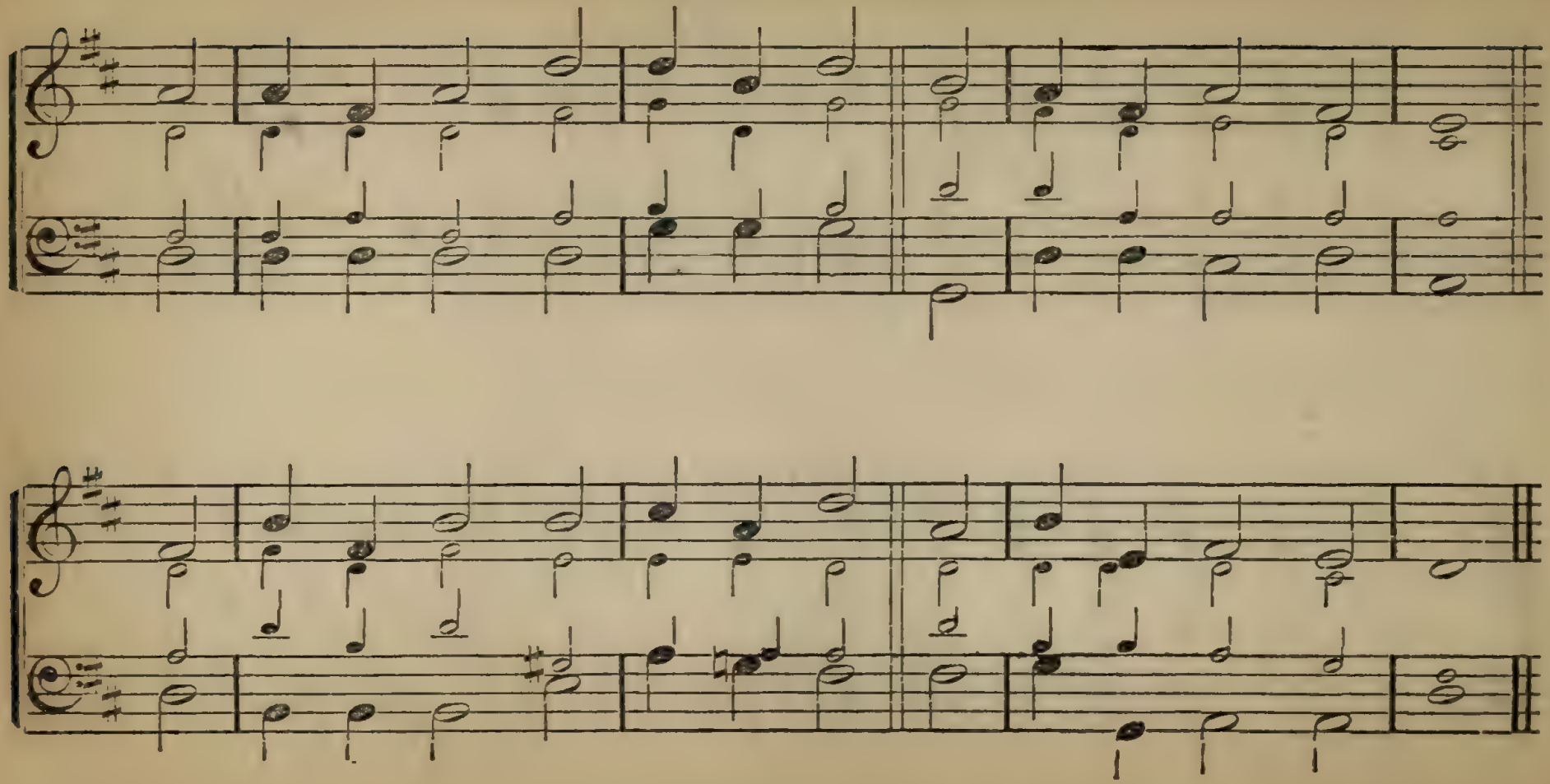


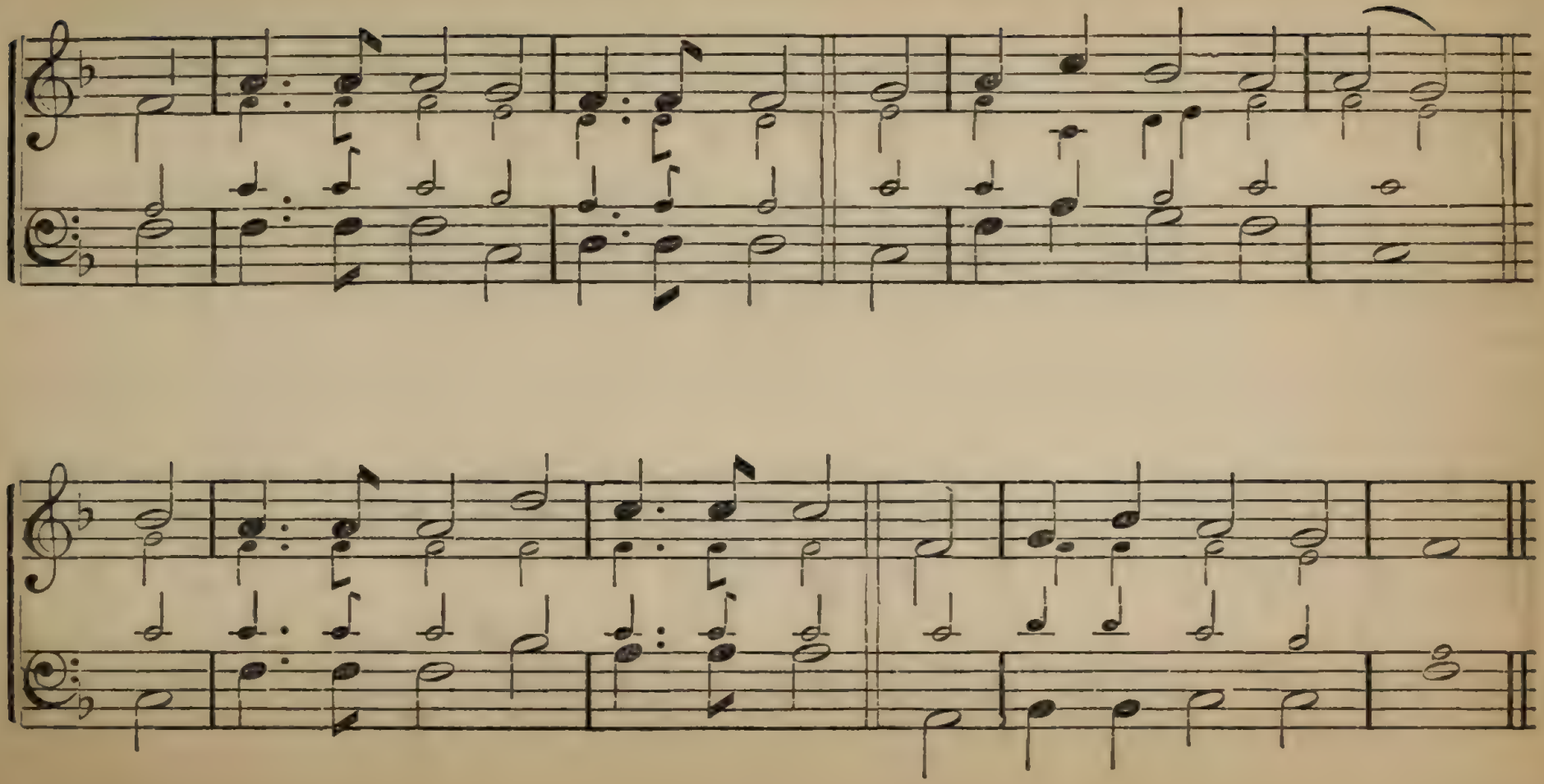
ALDER. C. M. (8.6.8.6.)

ALFRED. C. M. Double. (8.6.8.6.8.6.8.6.)

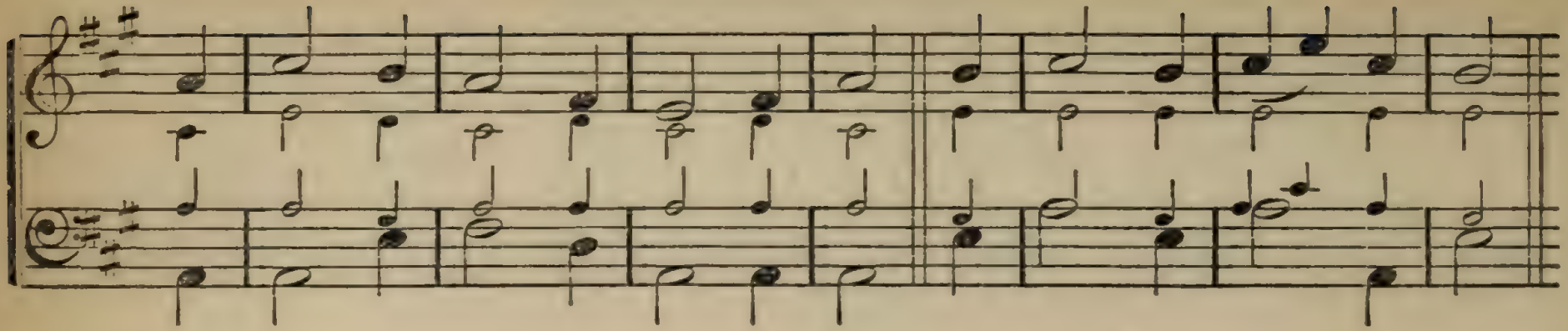


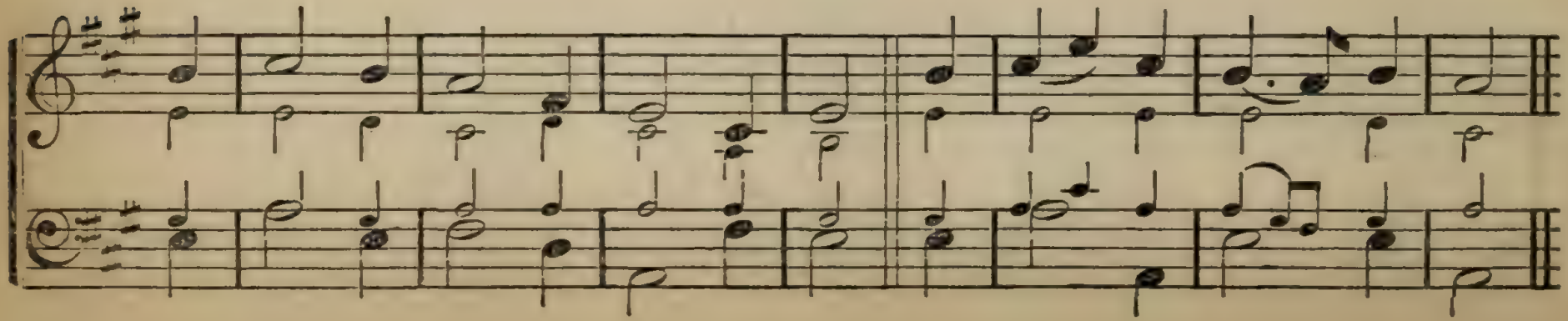
ALPHEUS. C. M. (8.6.8.6.)

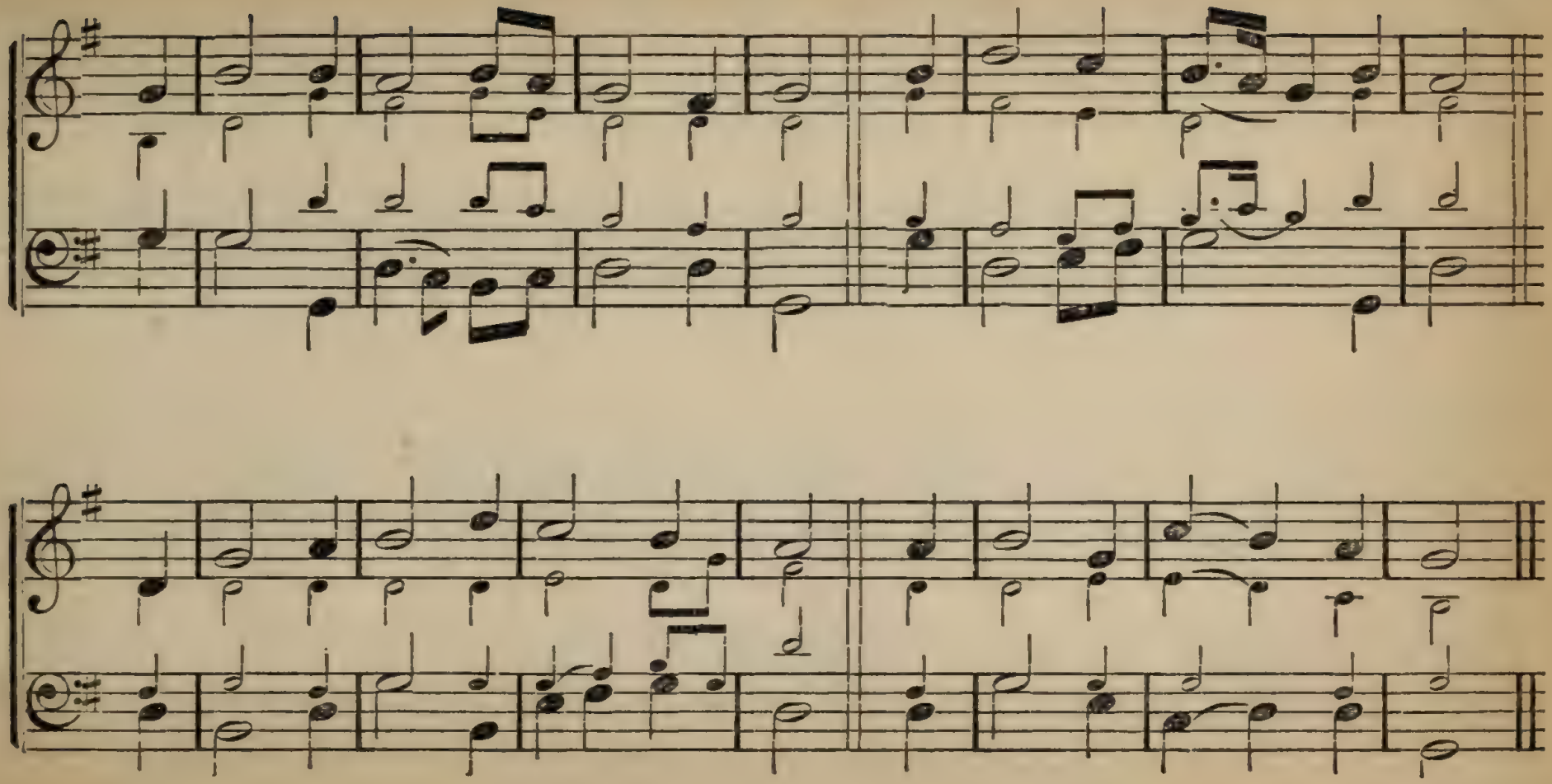




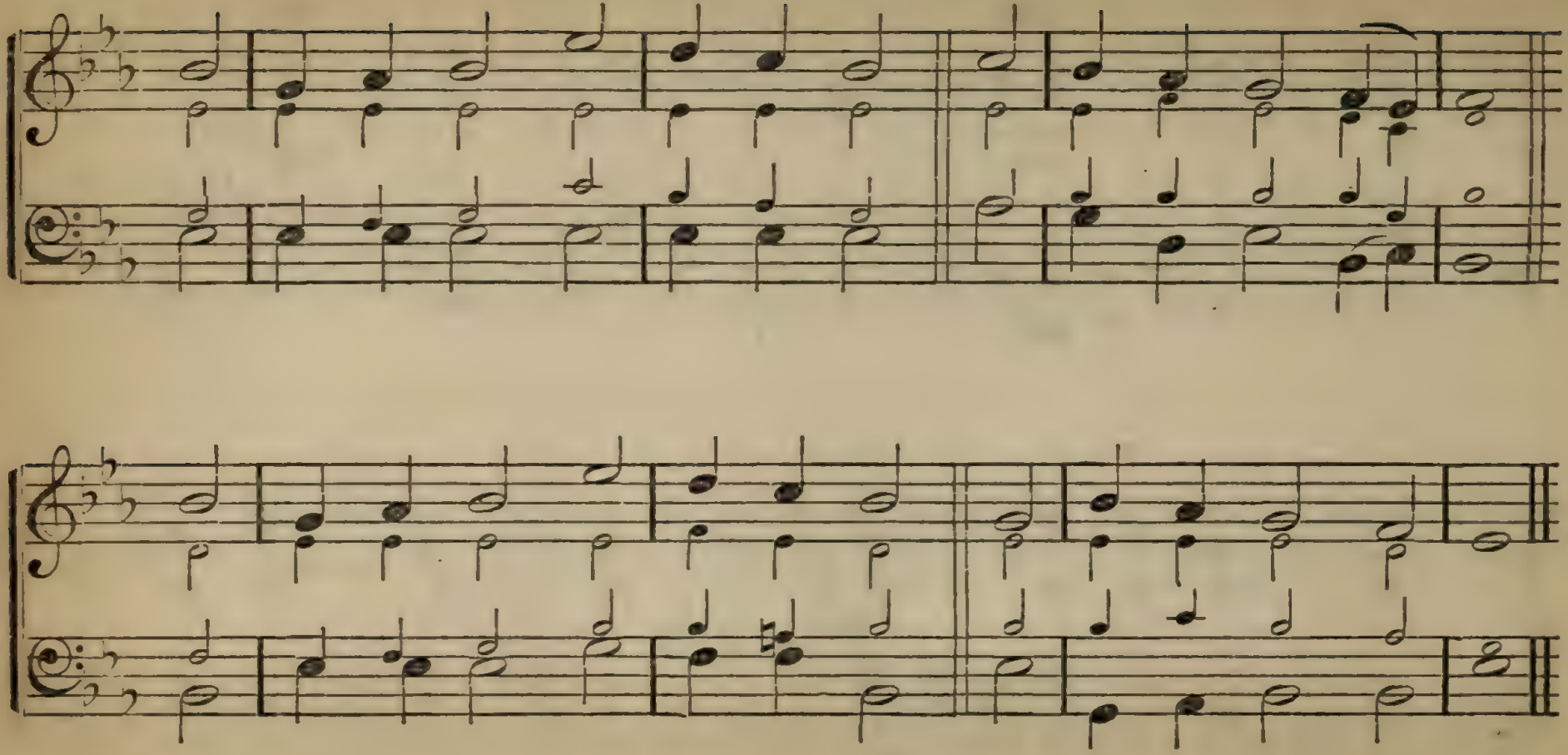
BALERMA. C. M. (8.6.8.6.)

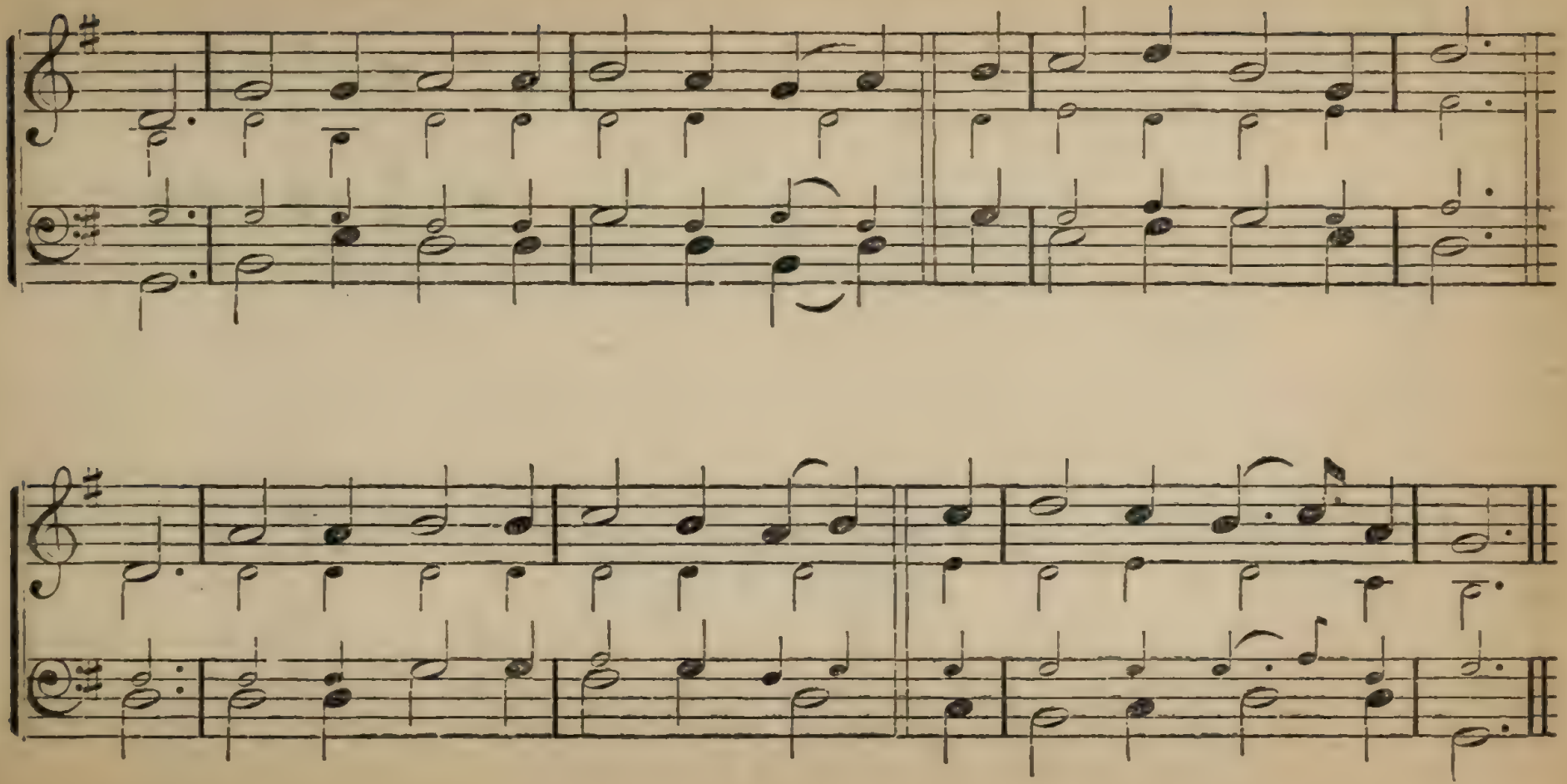




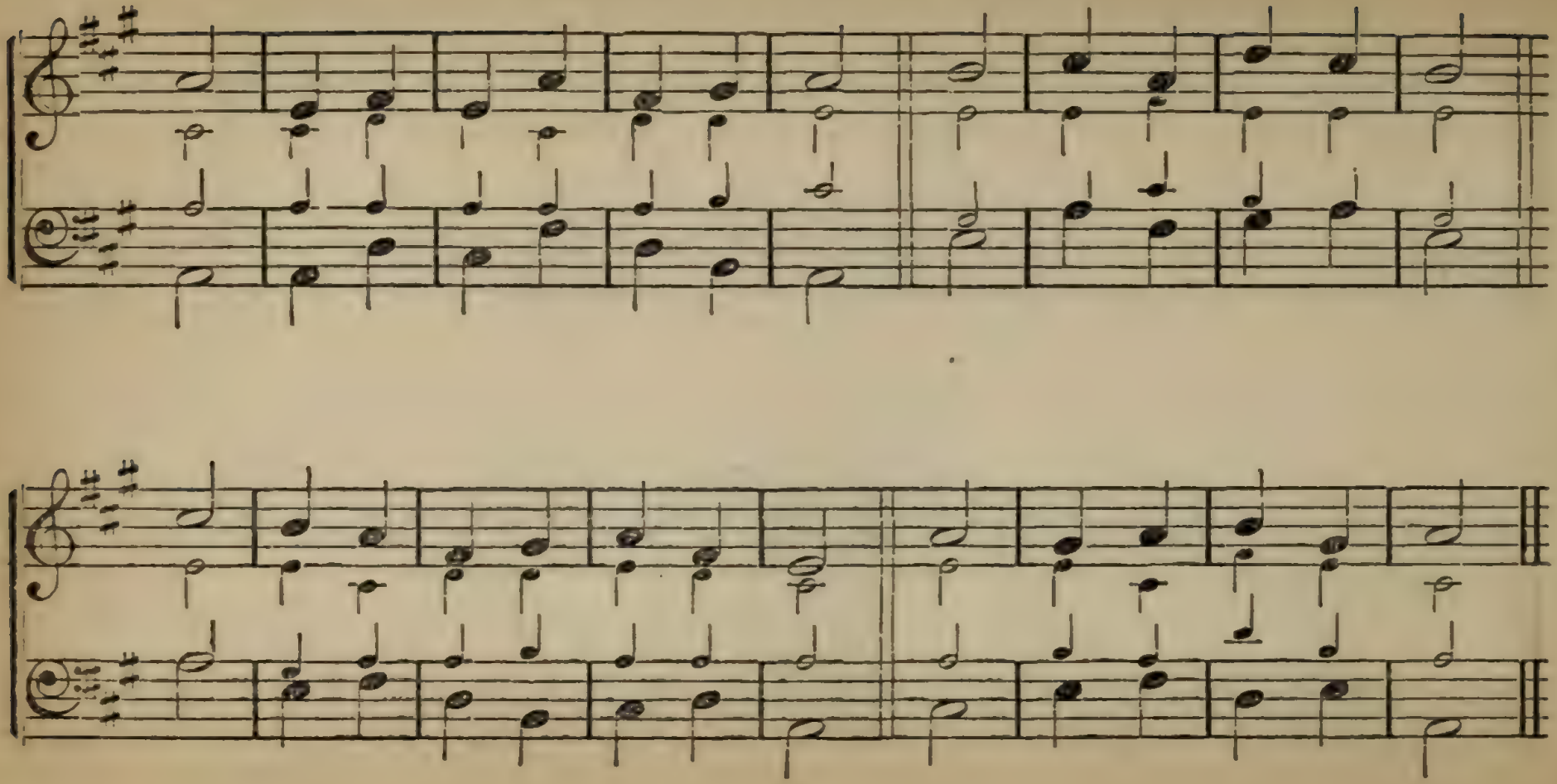


BARROW. C. M. (8.6.8.6.)

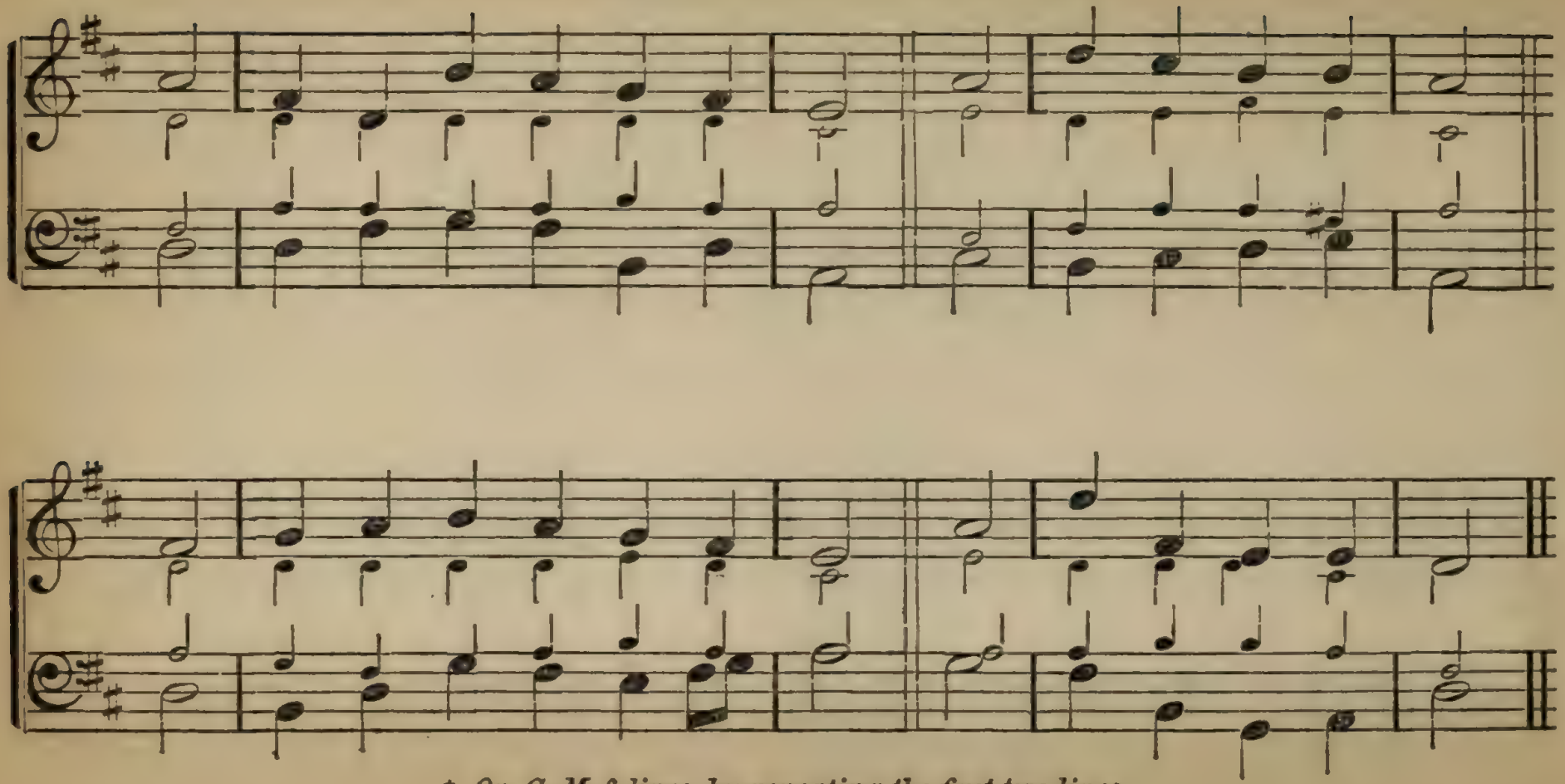




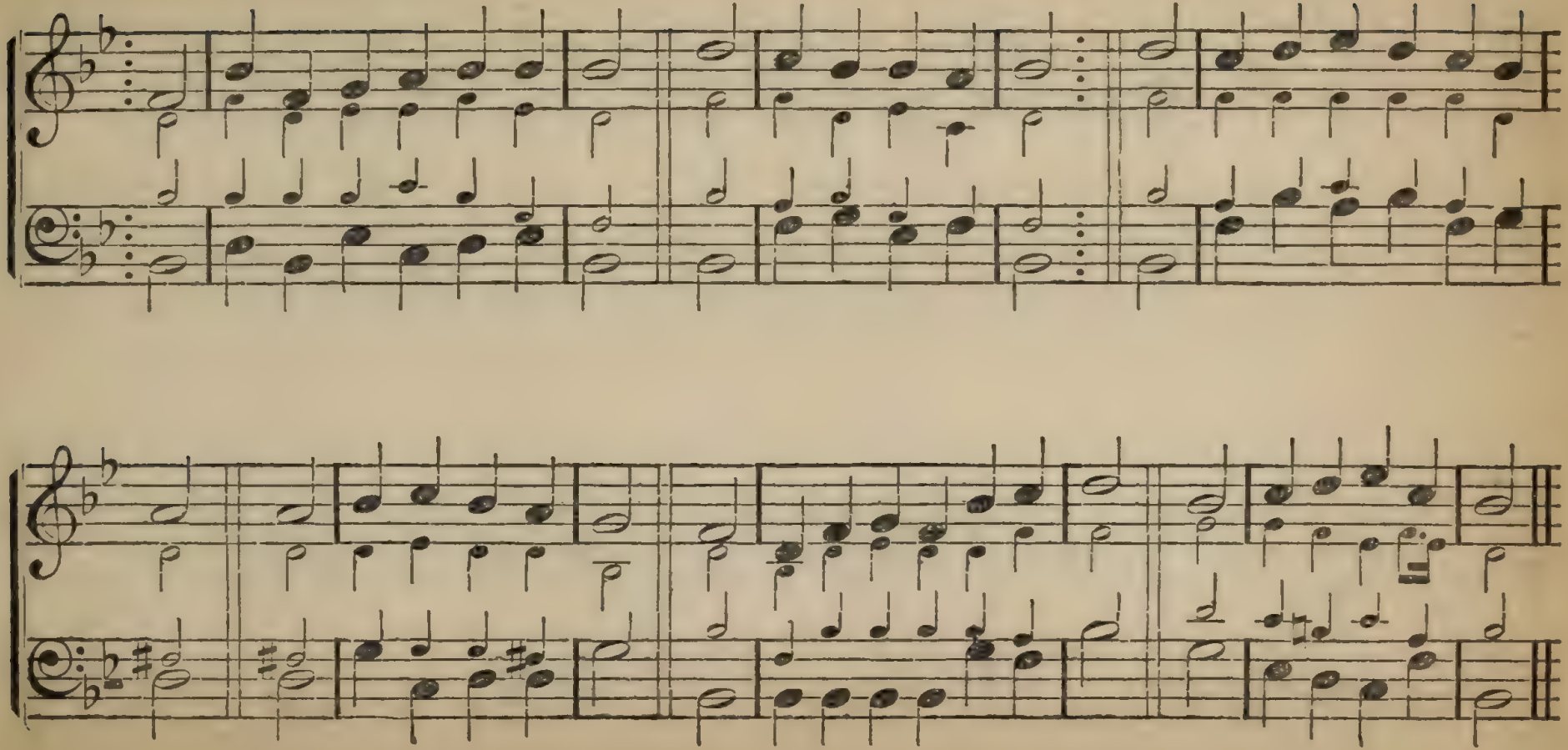
BATEMAN. C. M. (8.6.8.6.)



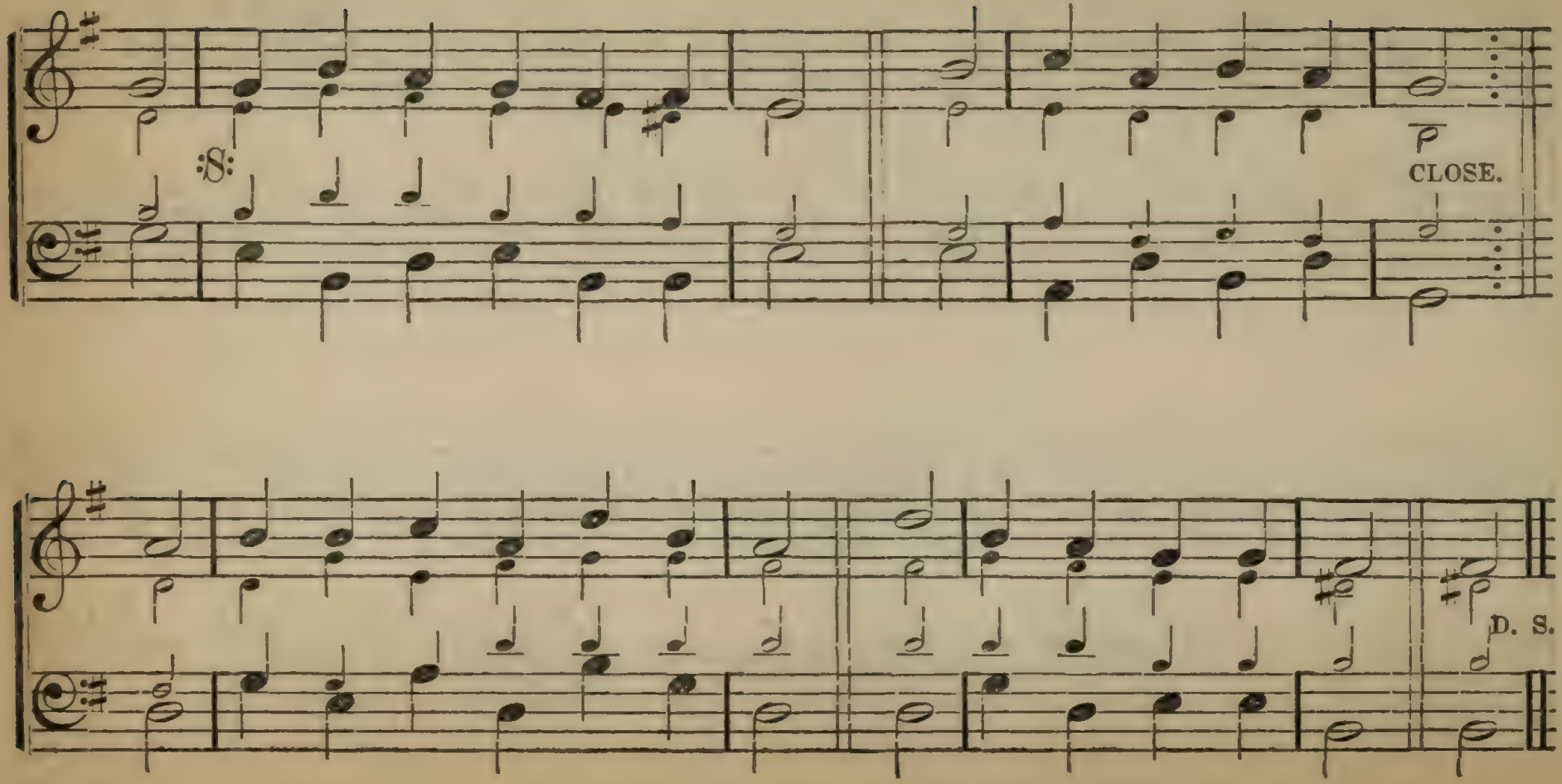
BEDFORD. C. M.* (8.6.8.6.)

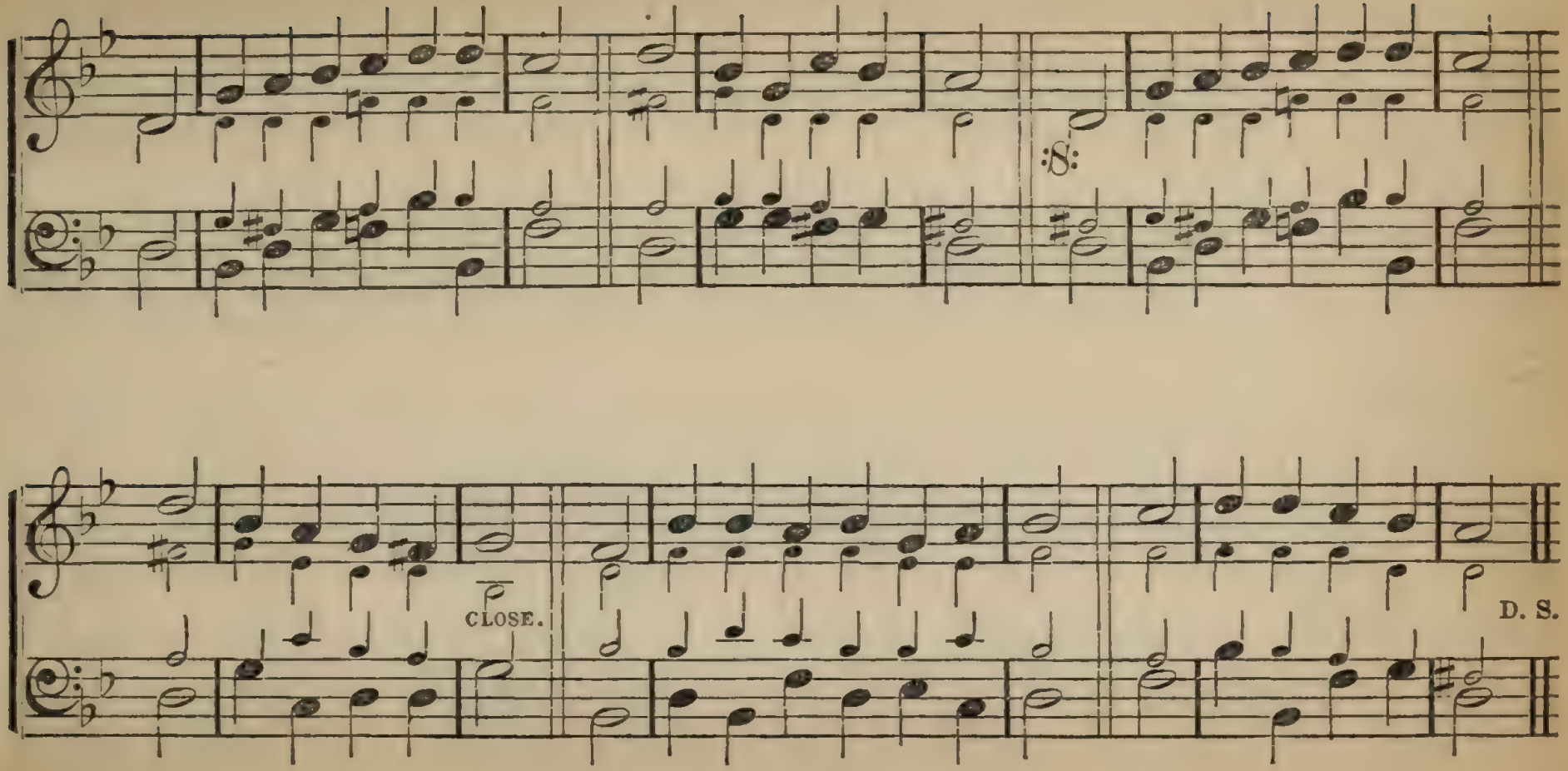


* *Or C. M. 6 lines, by repeating the first two lines.*

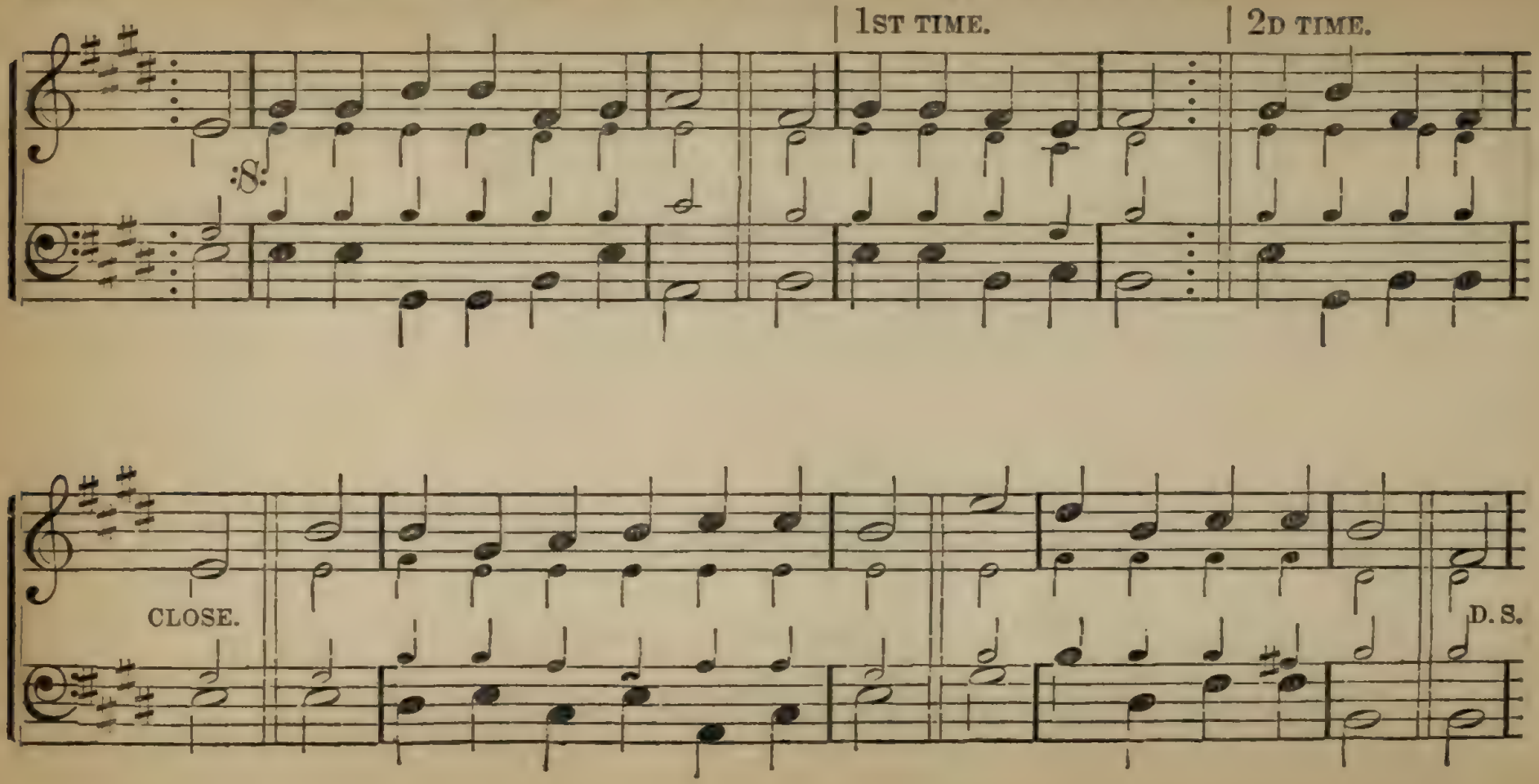


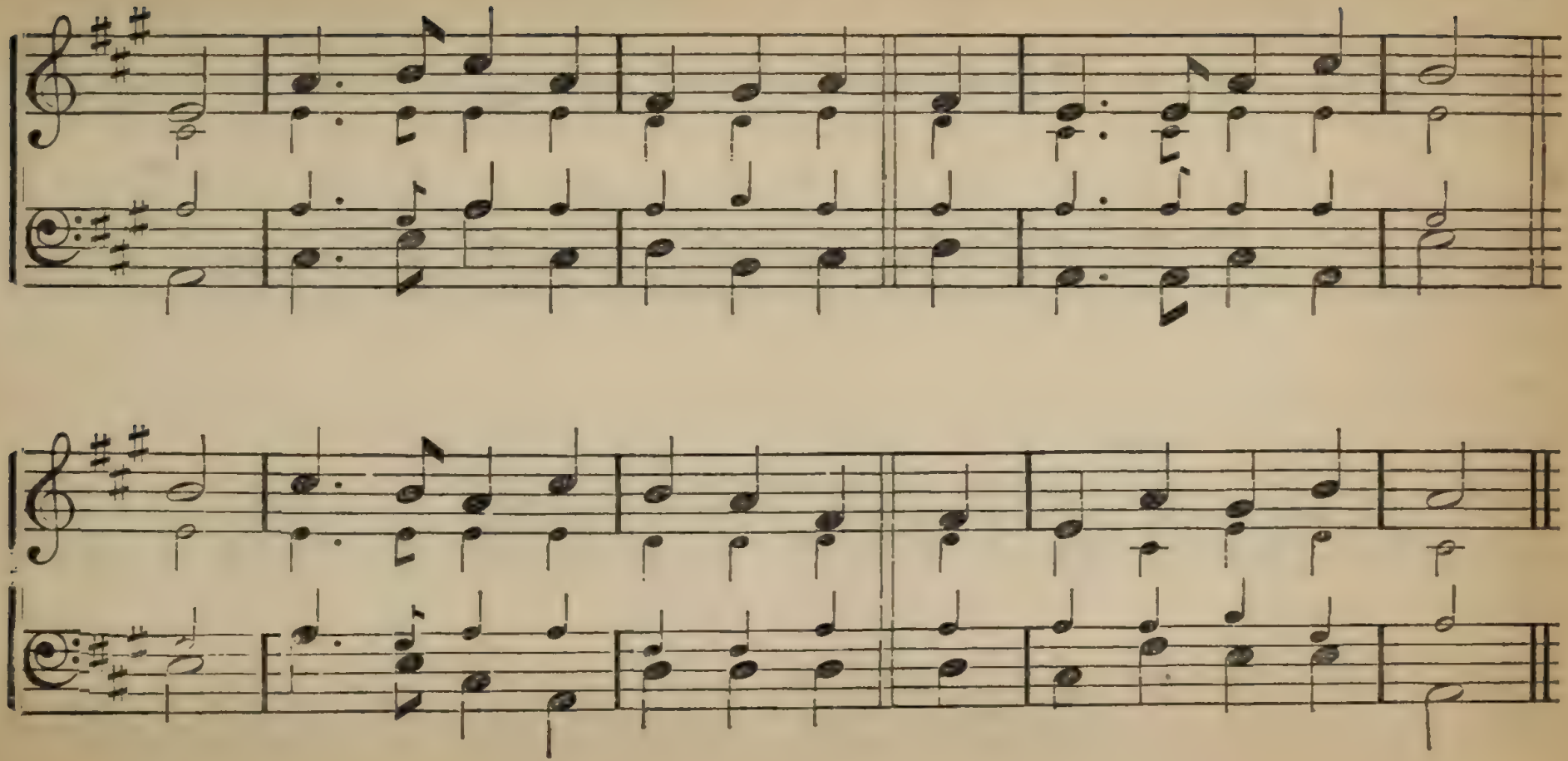
BINGHAM. C. M. Double. (8.6.8.6.8.6.8.6.)



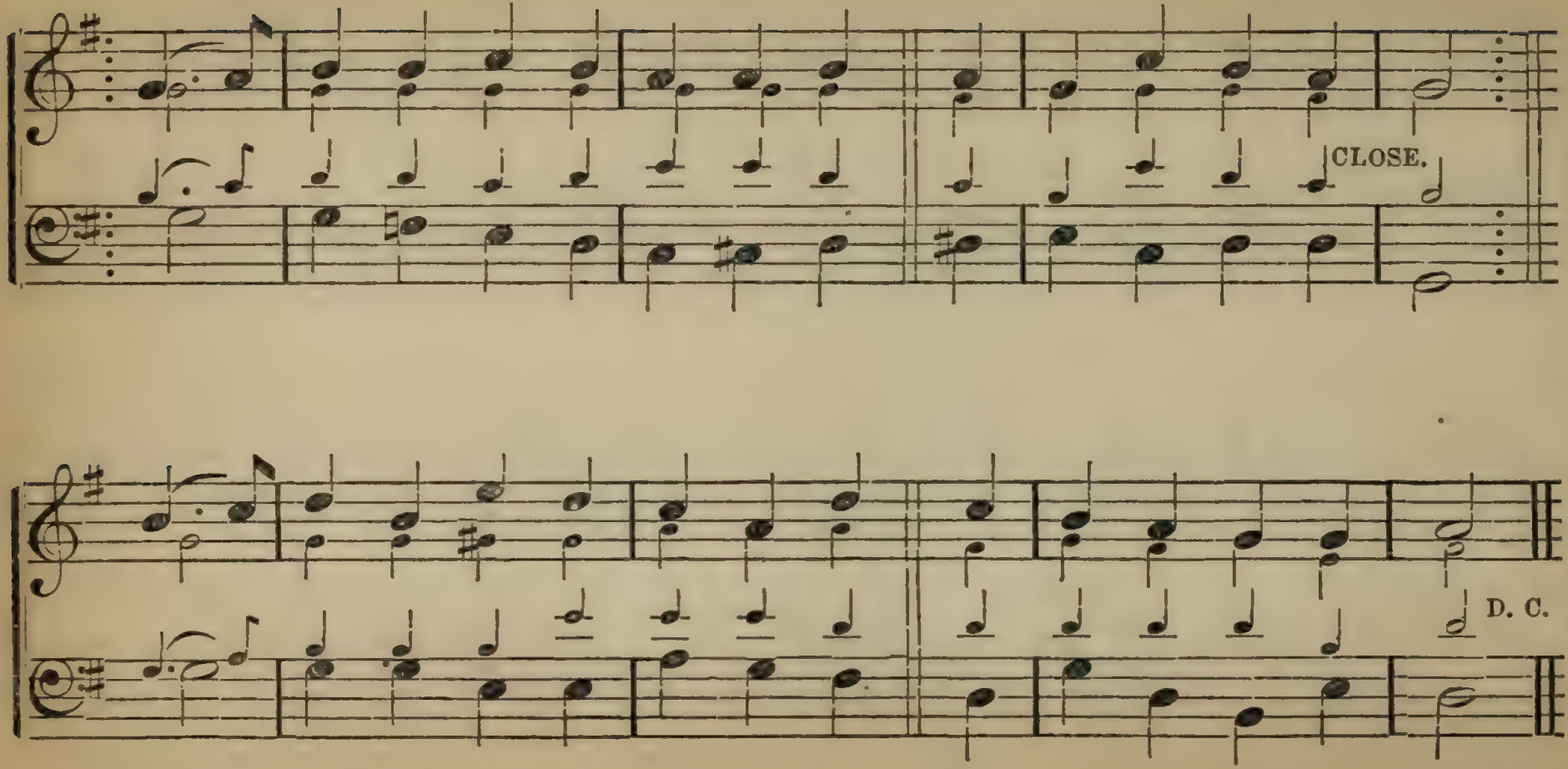

:8:
CLOSE.
D. S.

BROOKLYN. C. M. Double. (8.6.8.6.8.6.8.6.)

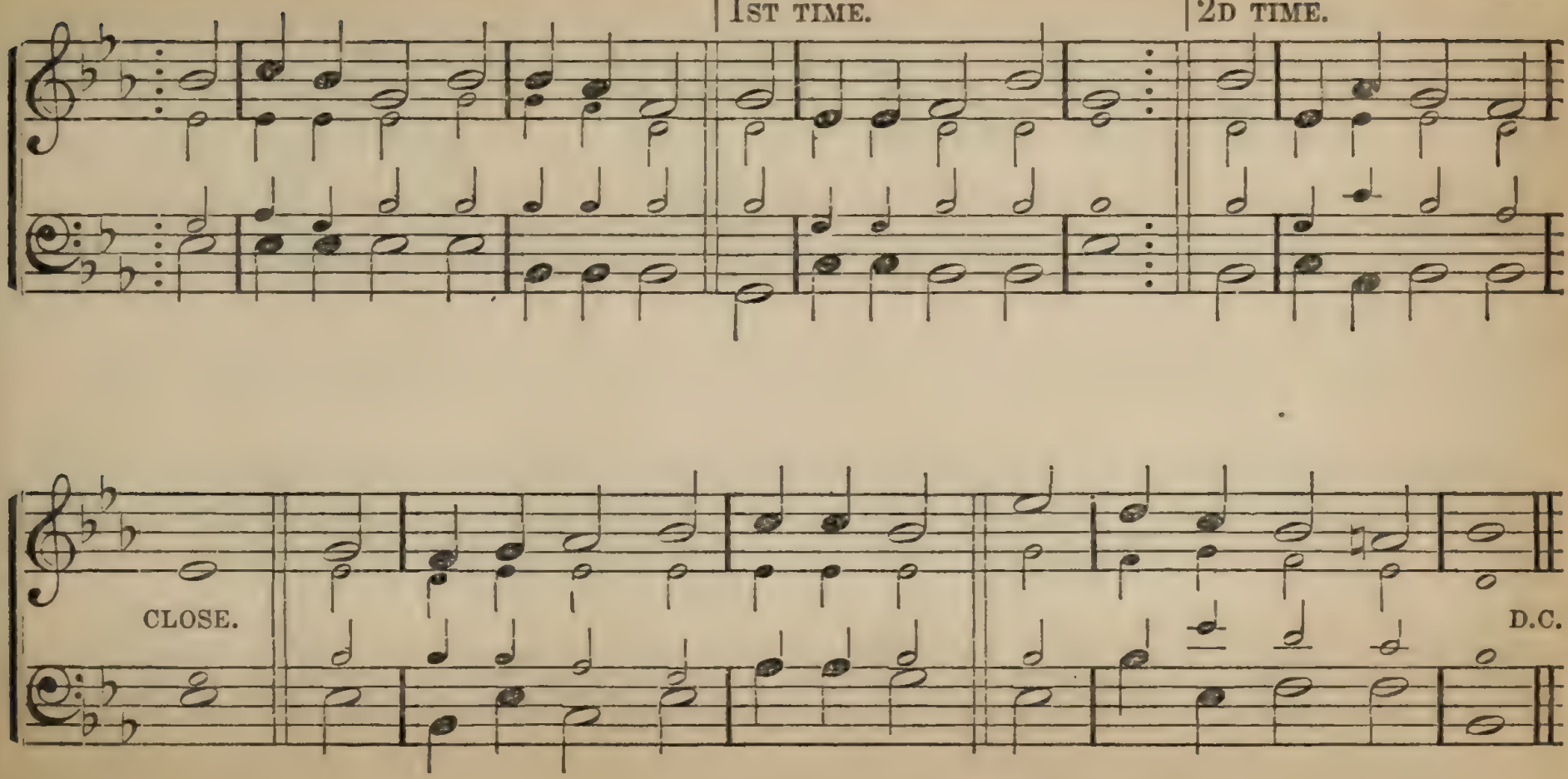




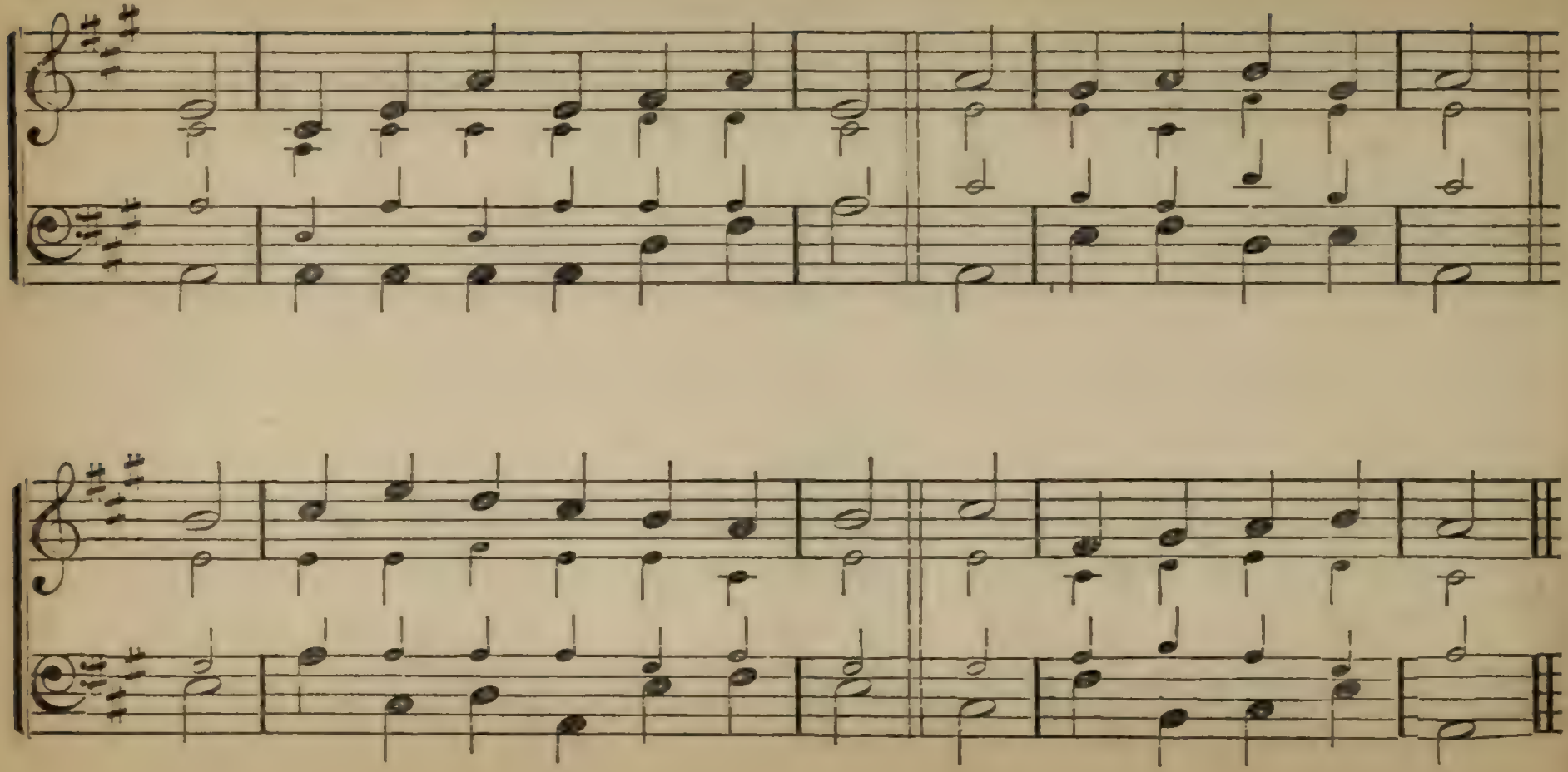
BUTLER. C. M. Double. (8.6.8.6.8.6.8.6.)

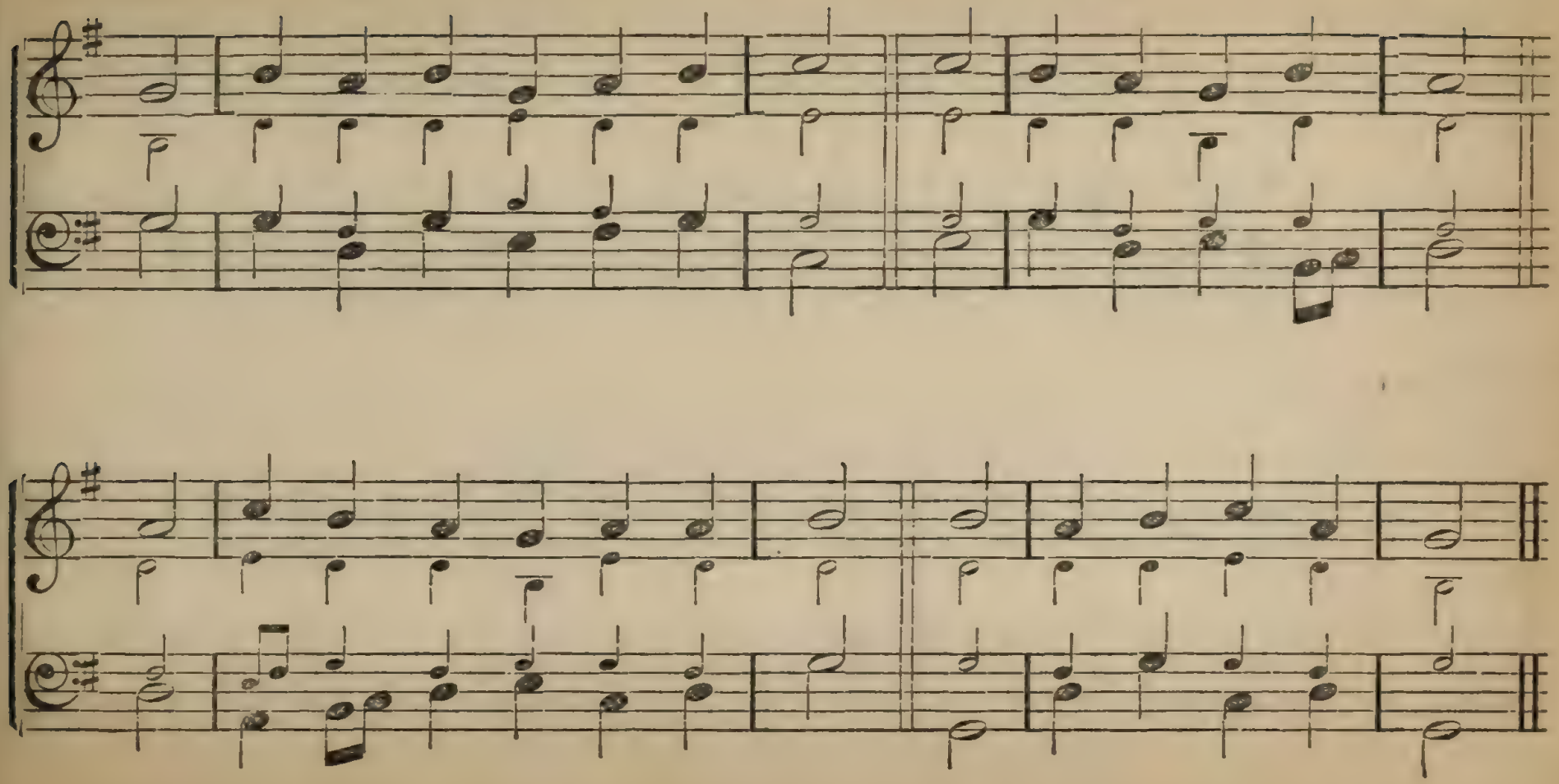


BYRD. C. M. Double. (8.6.8.6.8.6.8.6.)

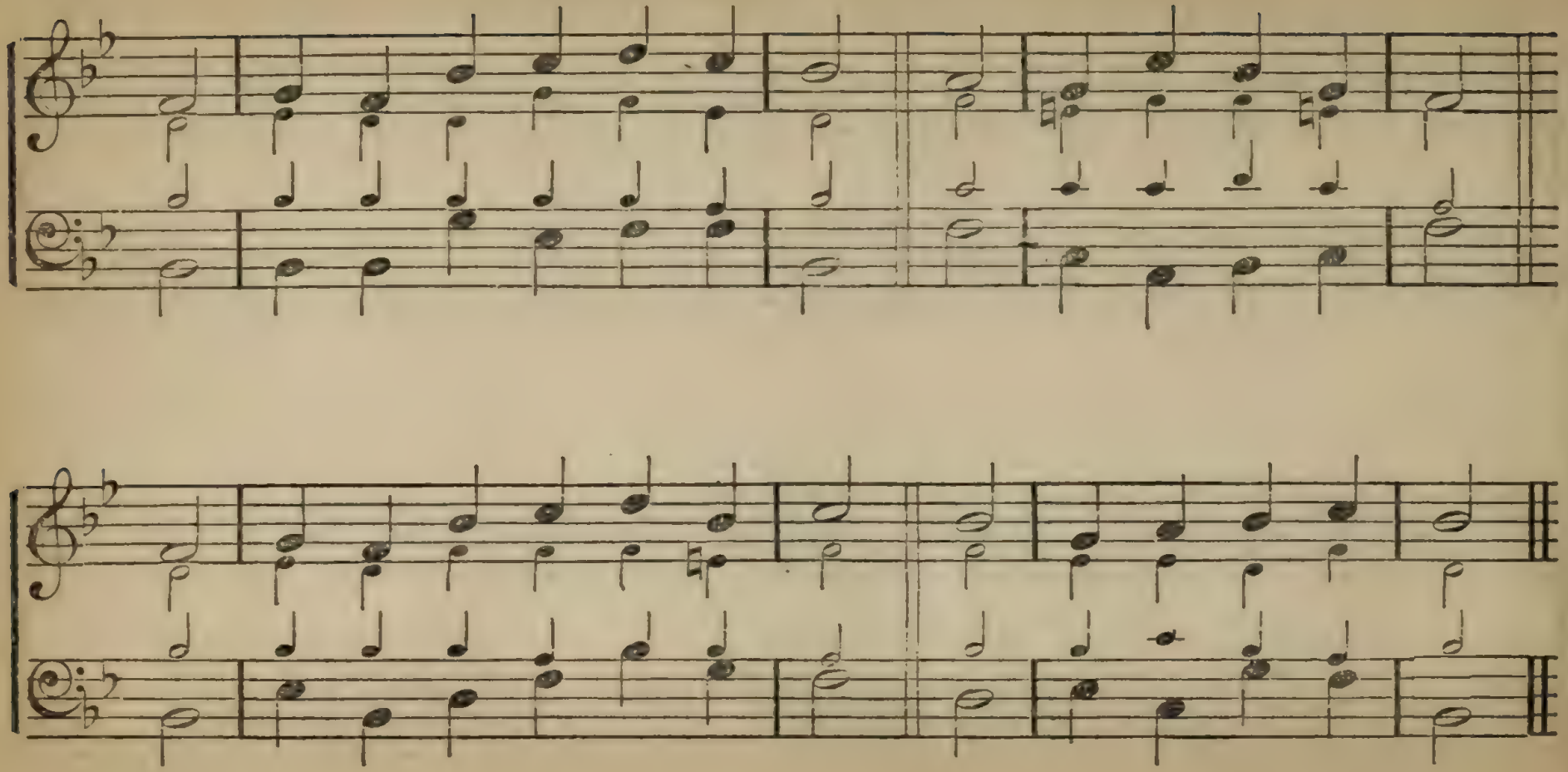


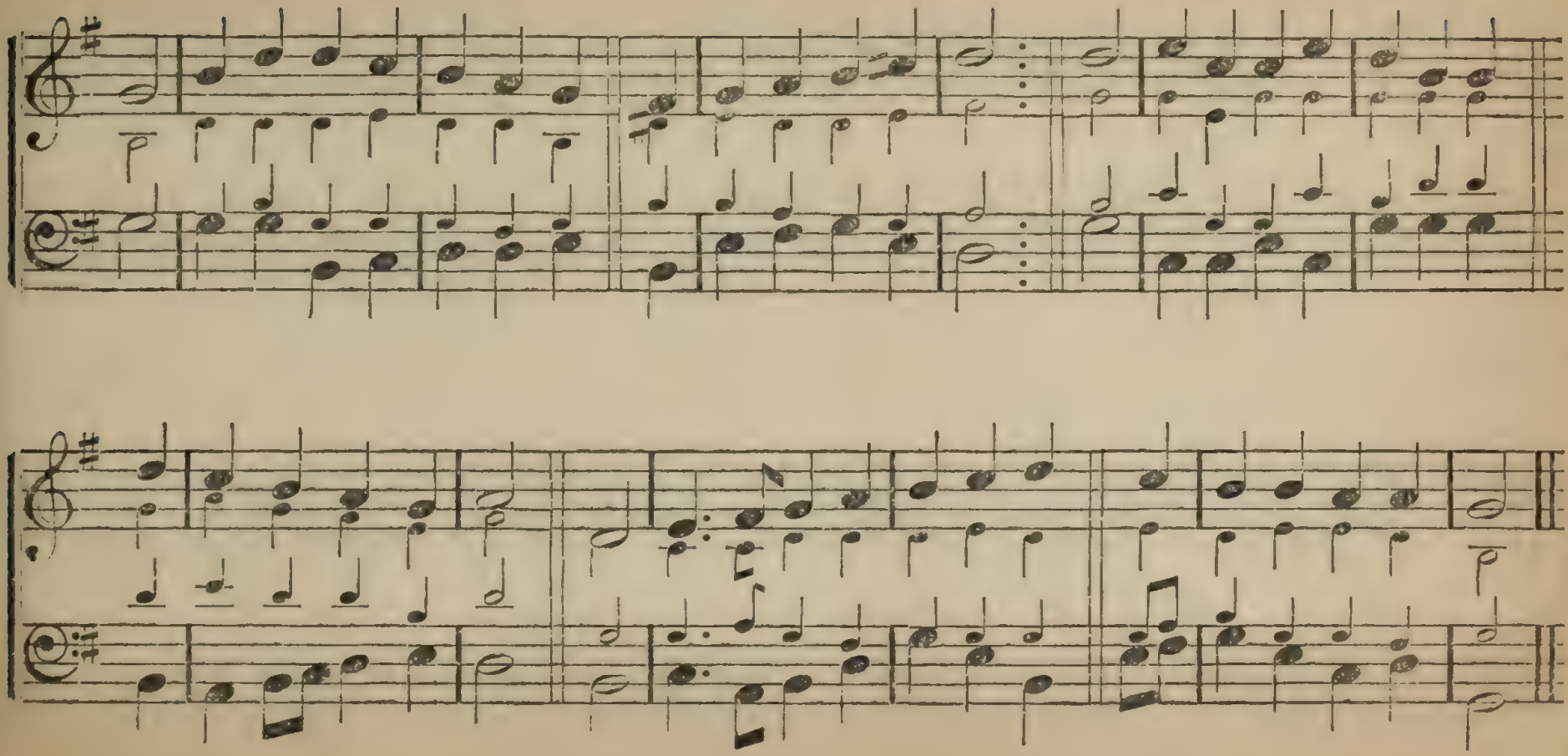
CALVA. C. M. (8.6.8.6.)



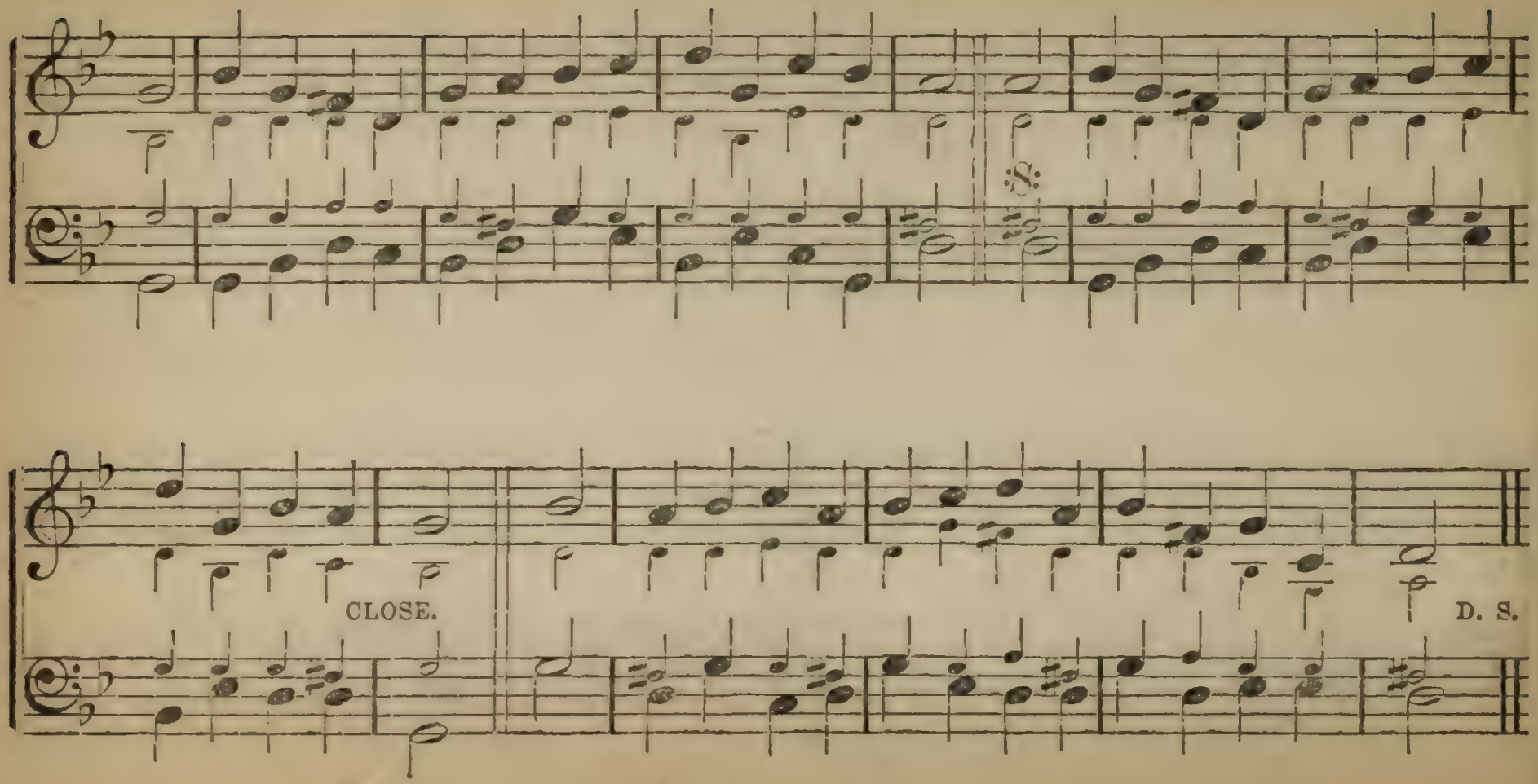


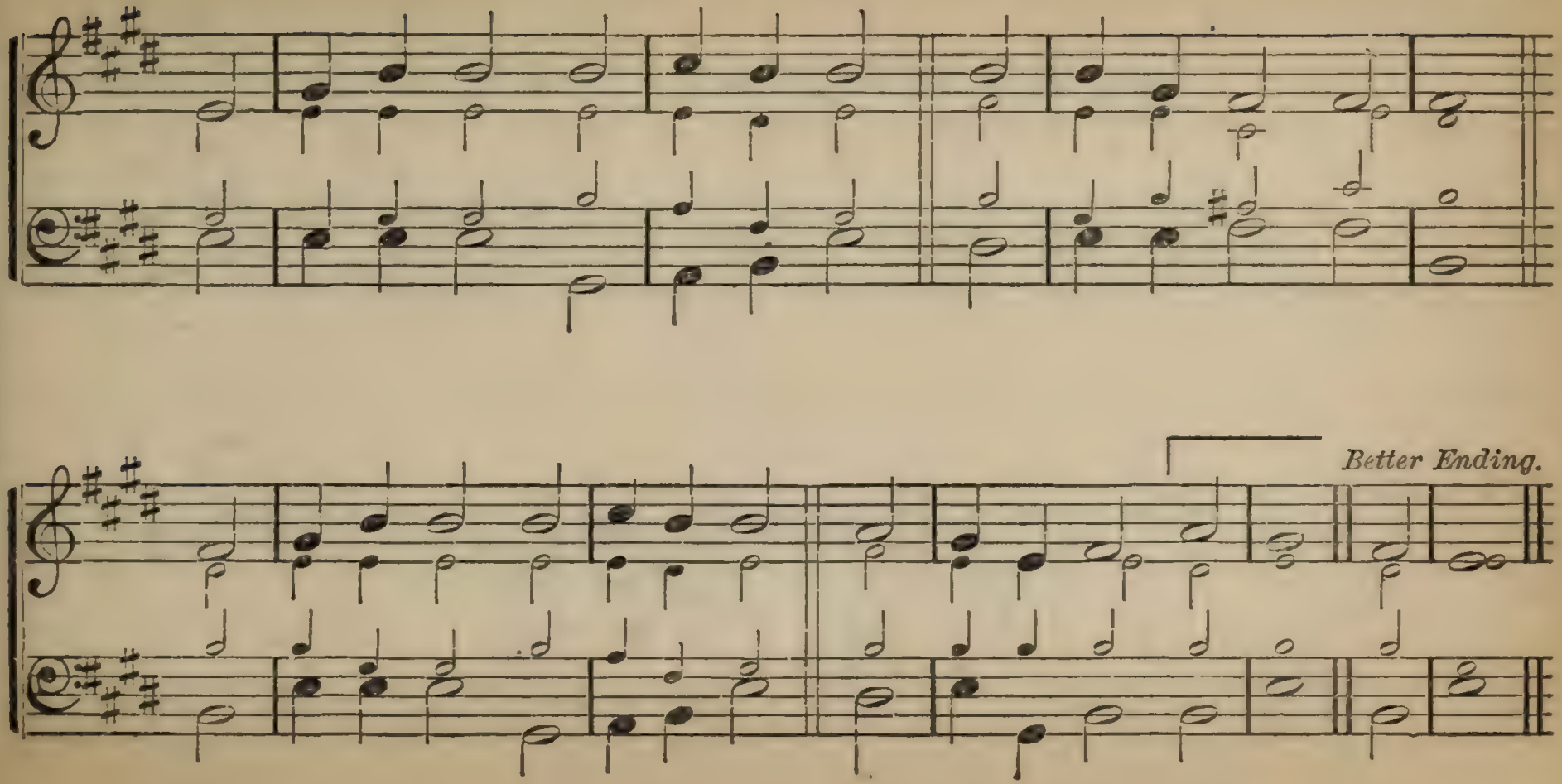
CARMEL. C. M. (8.6.8.6.)



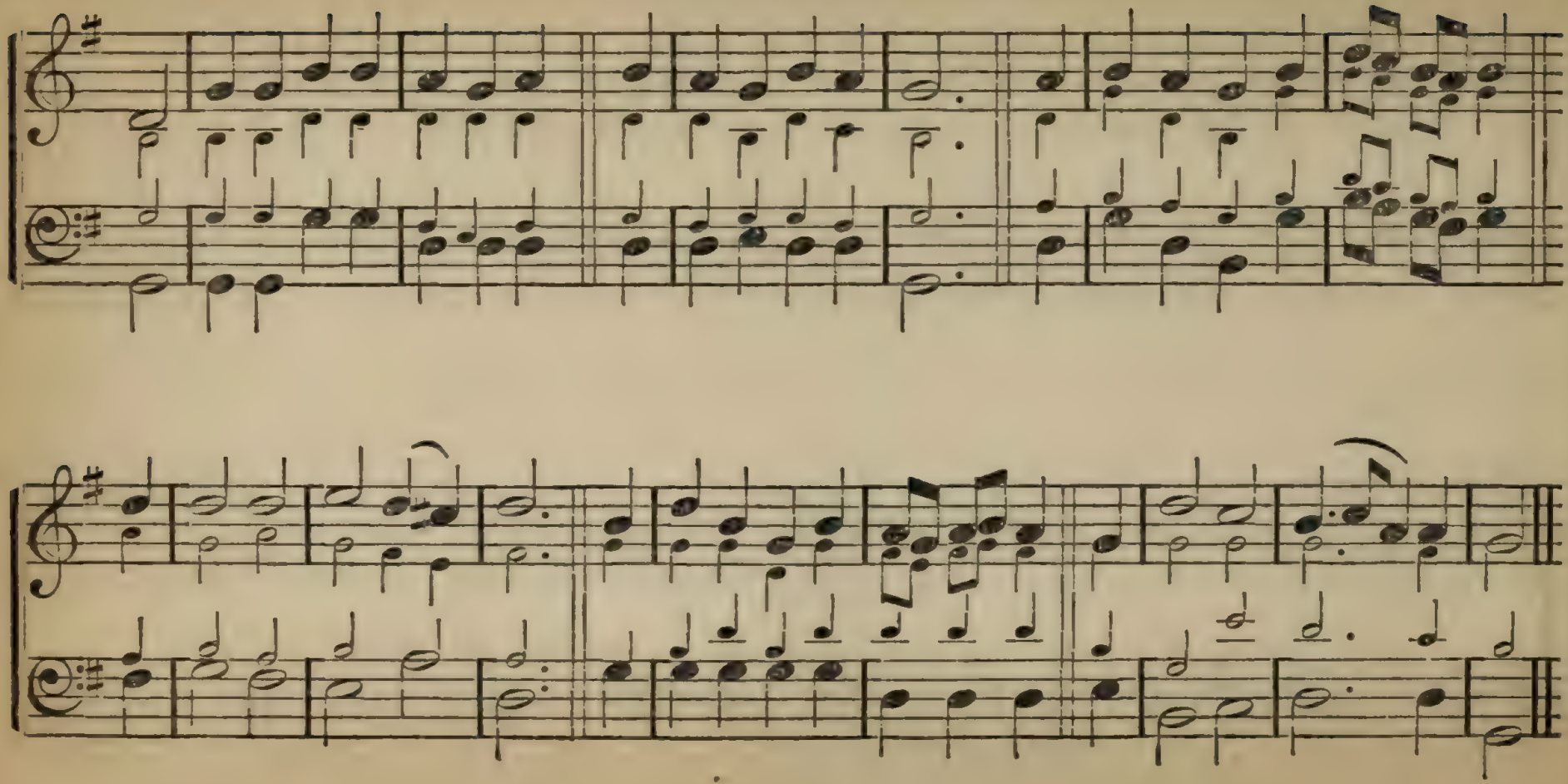


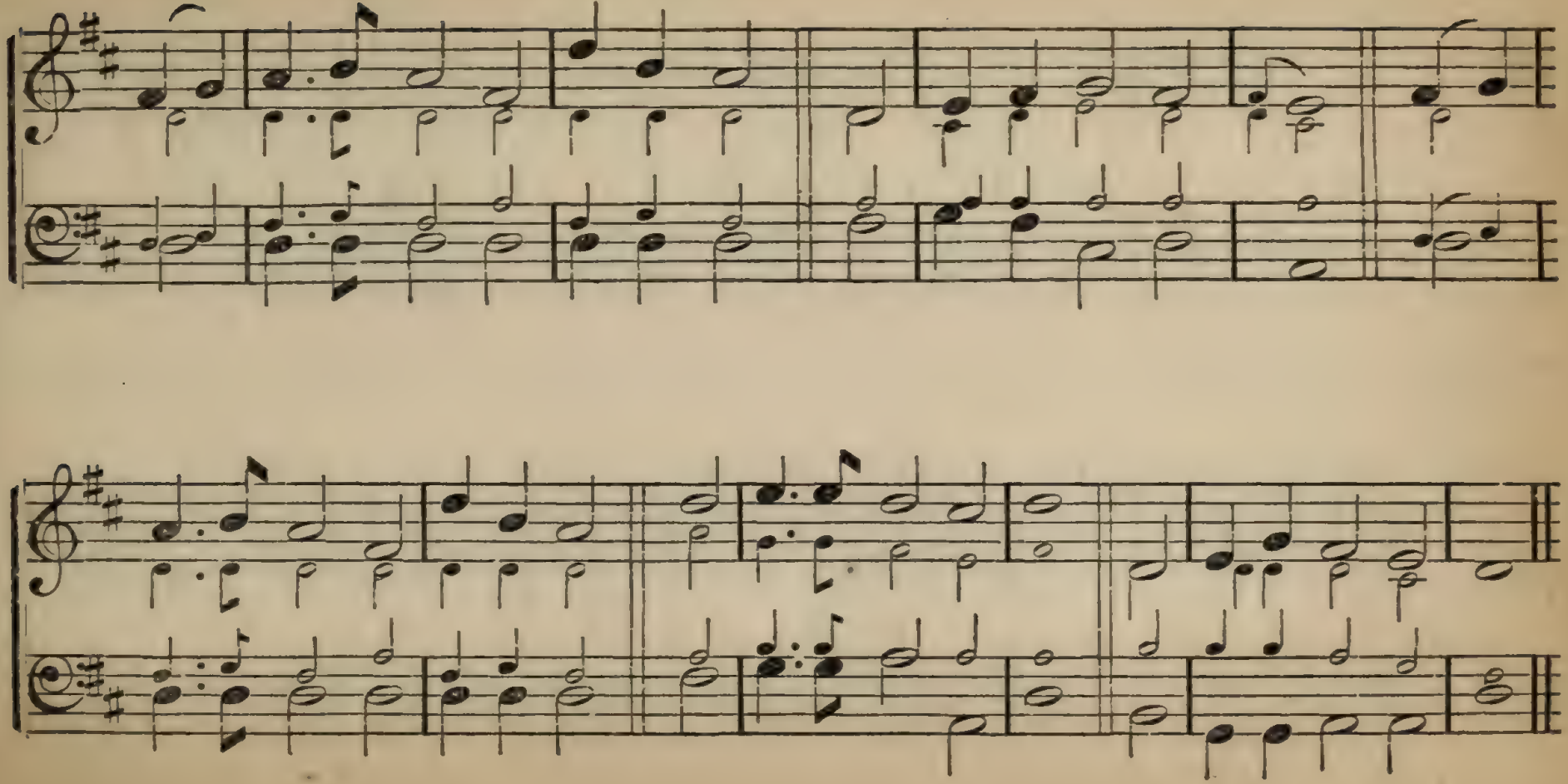
COLE. C. M. Double. (8.6.8.6.8.6.8.6.)



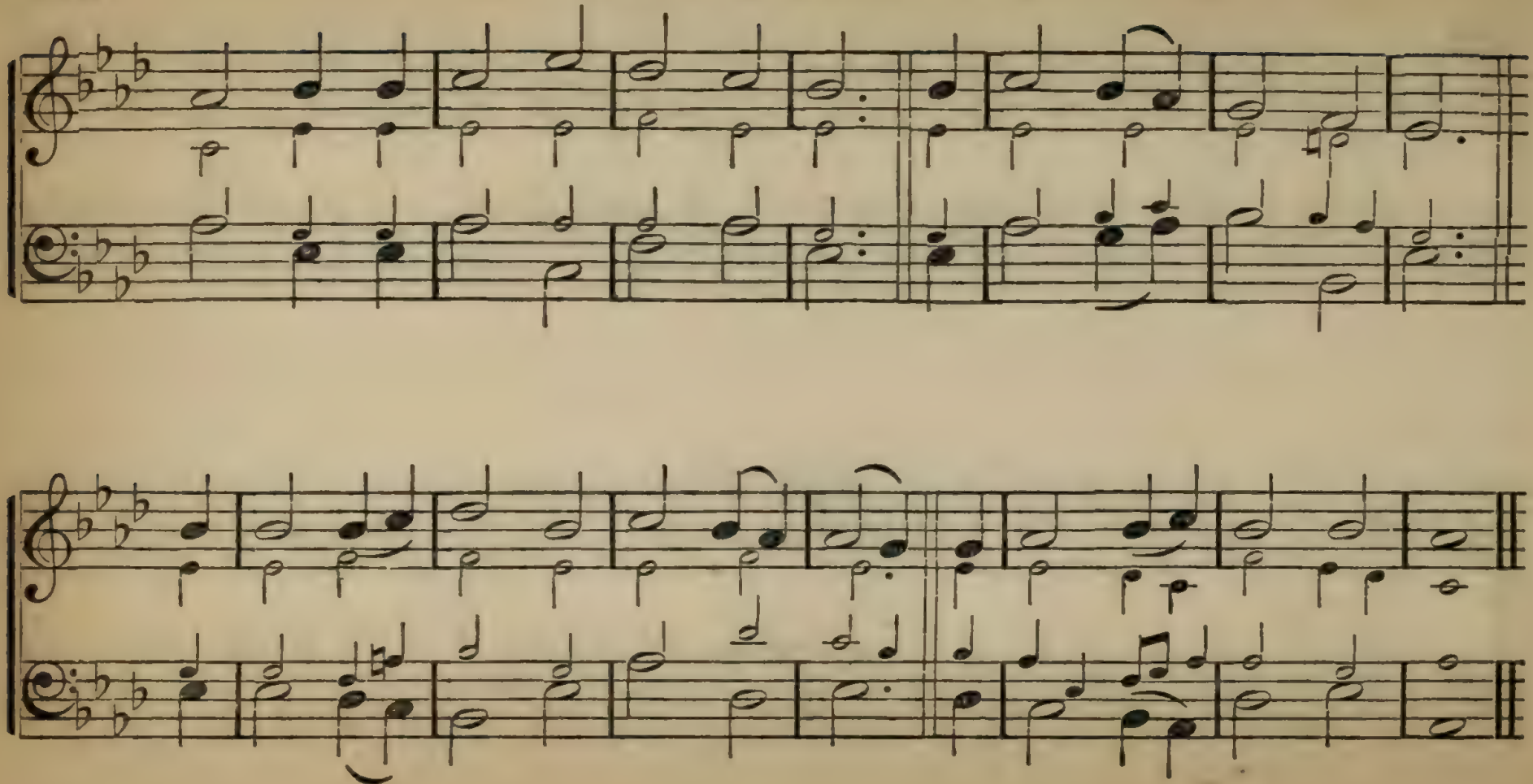

Better Ending.

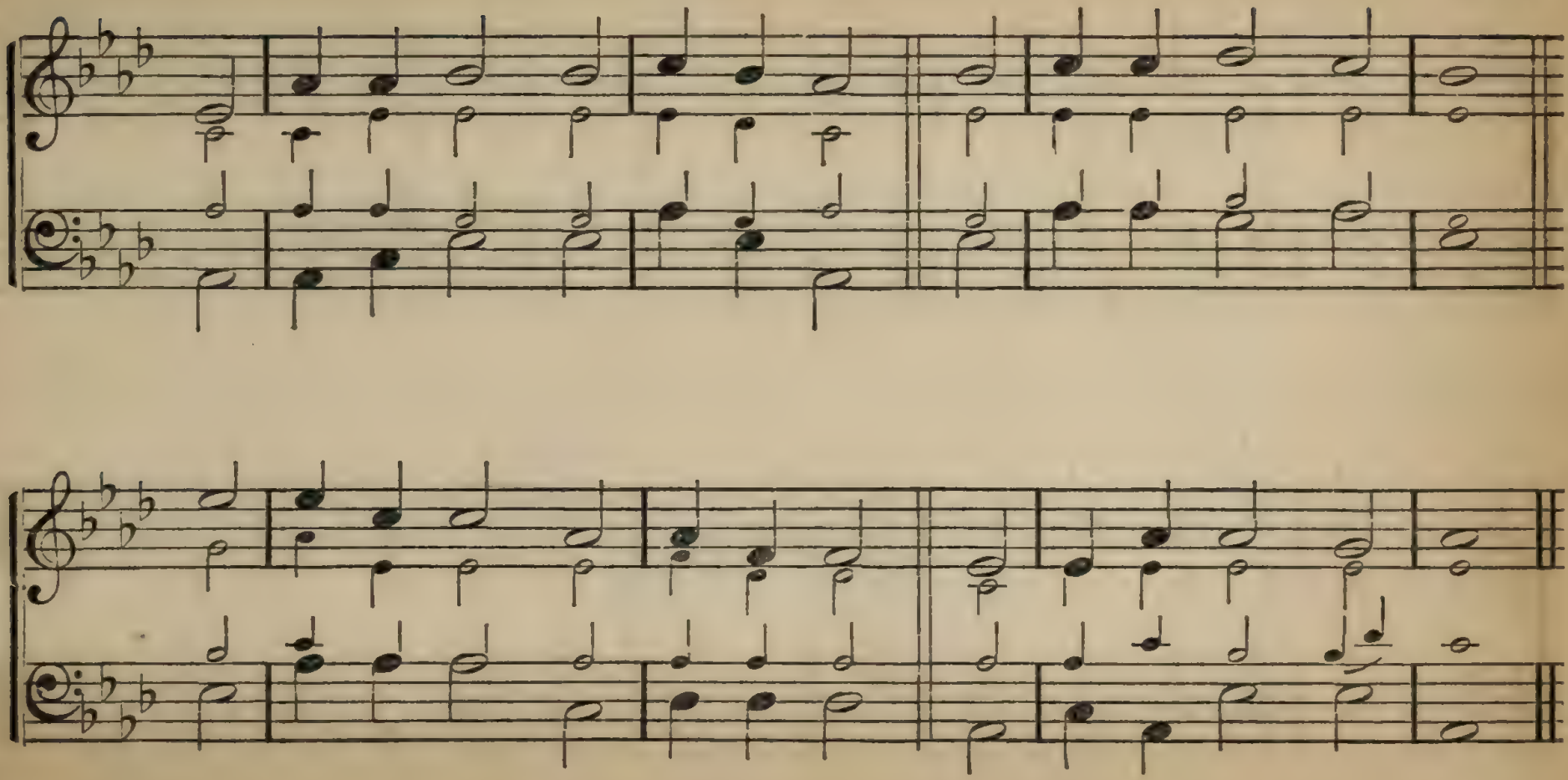
CORONATION. C. M. (8.6.8.6.)



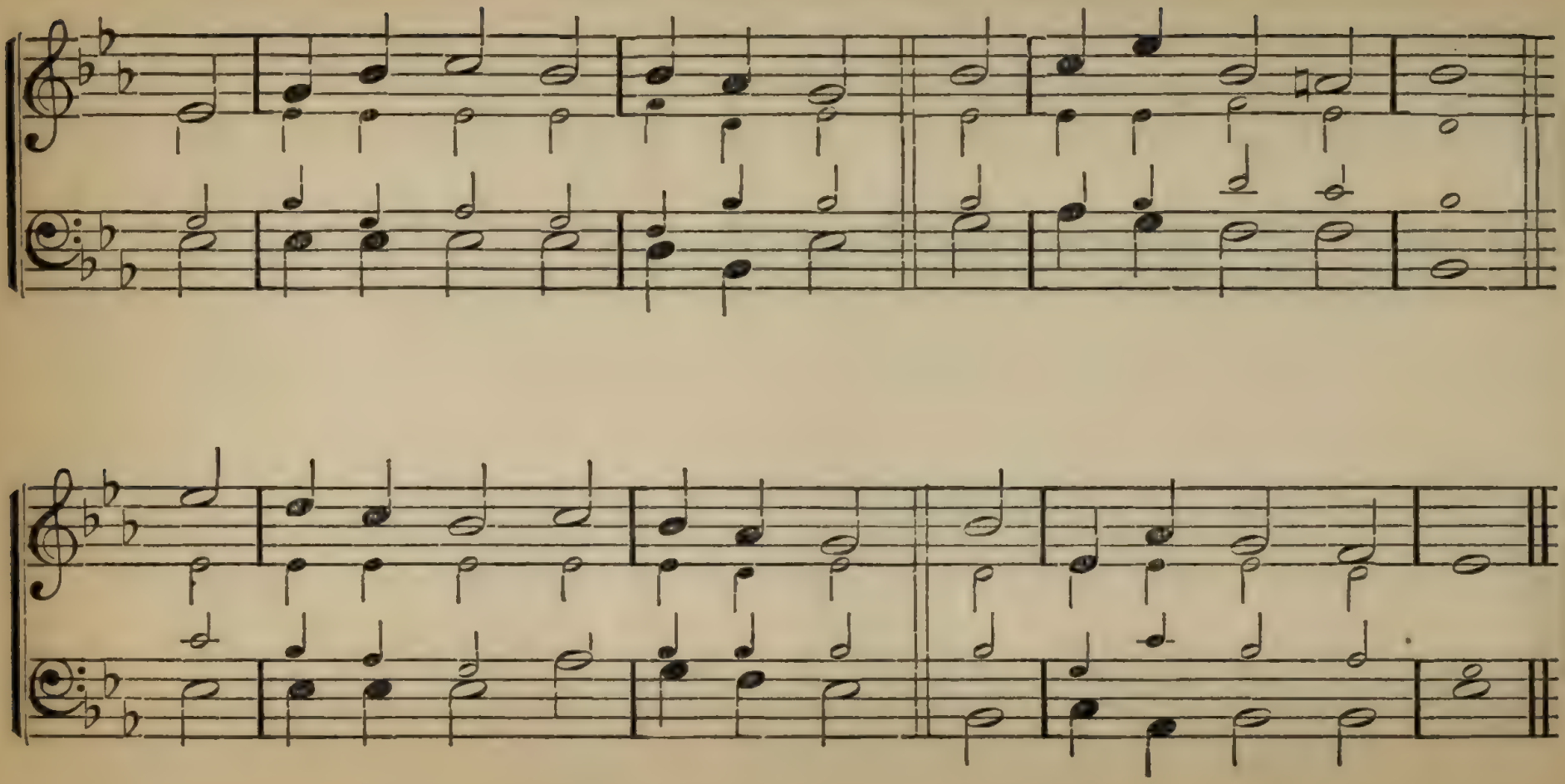


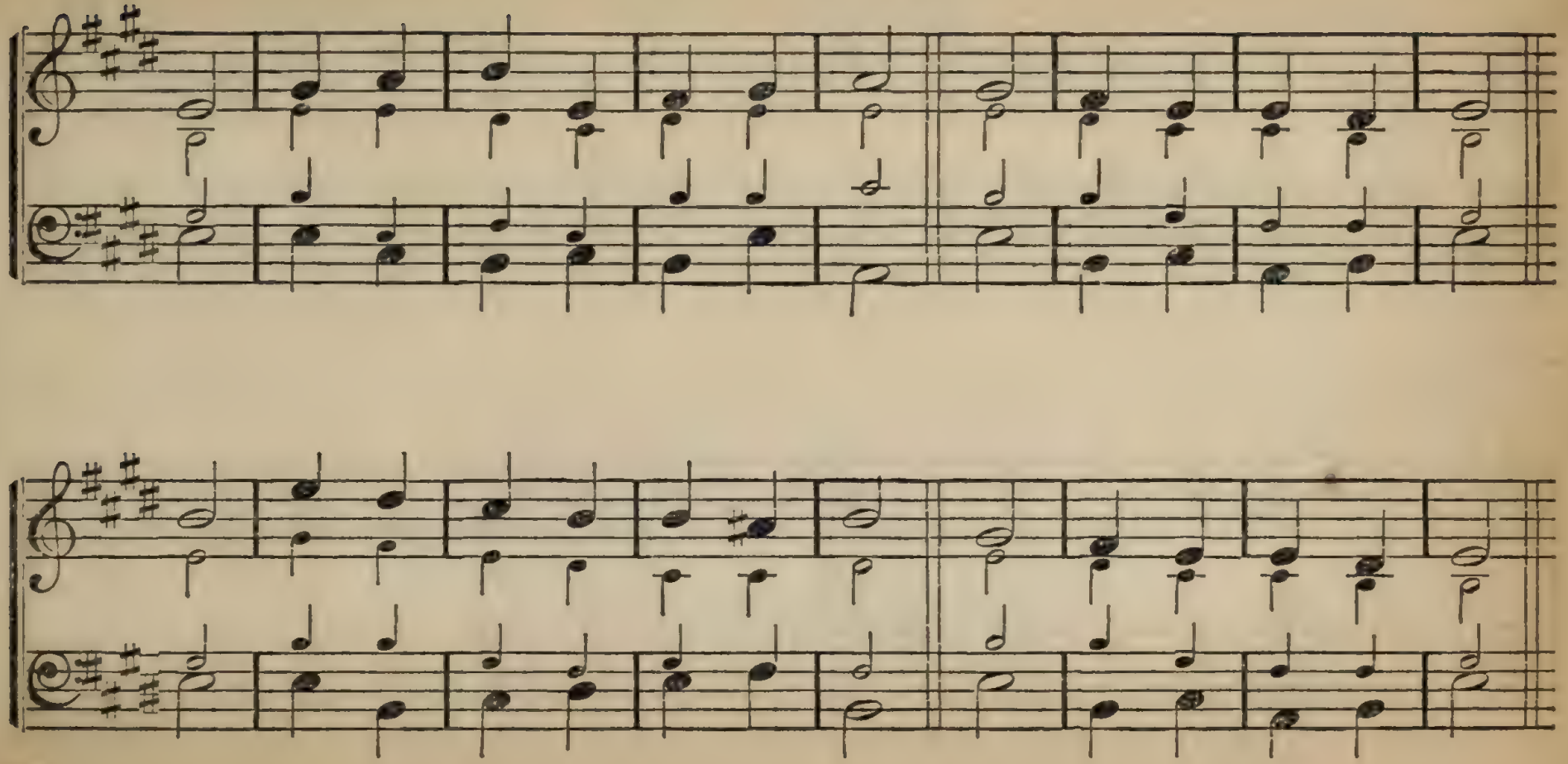
DEDHAM. C. M. (8.6.8.6.)



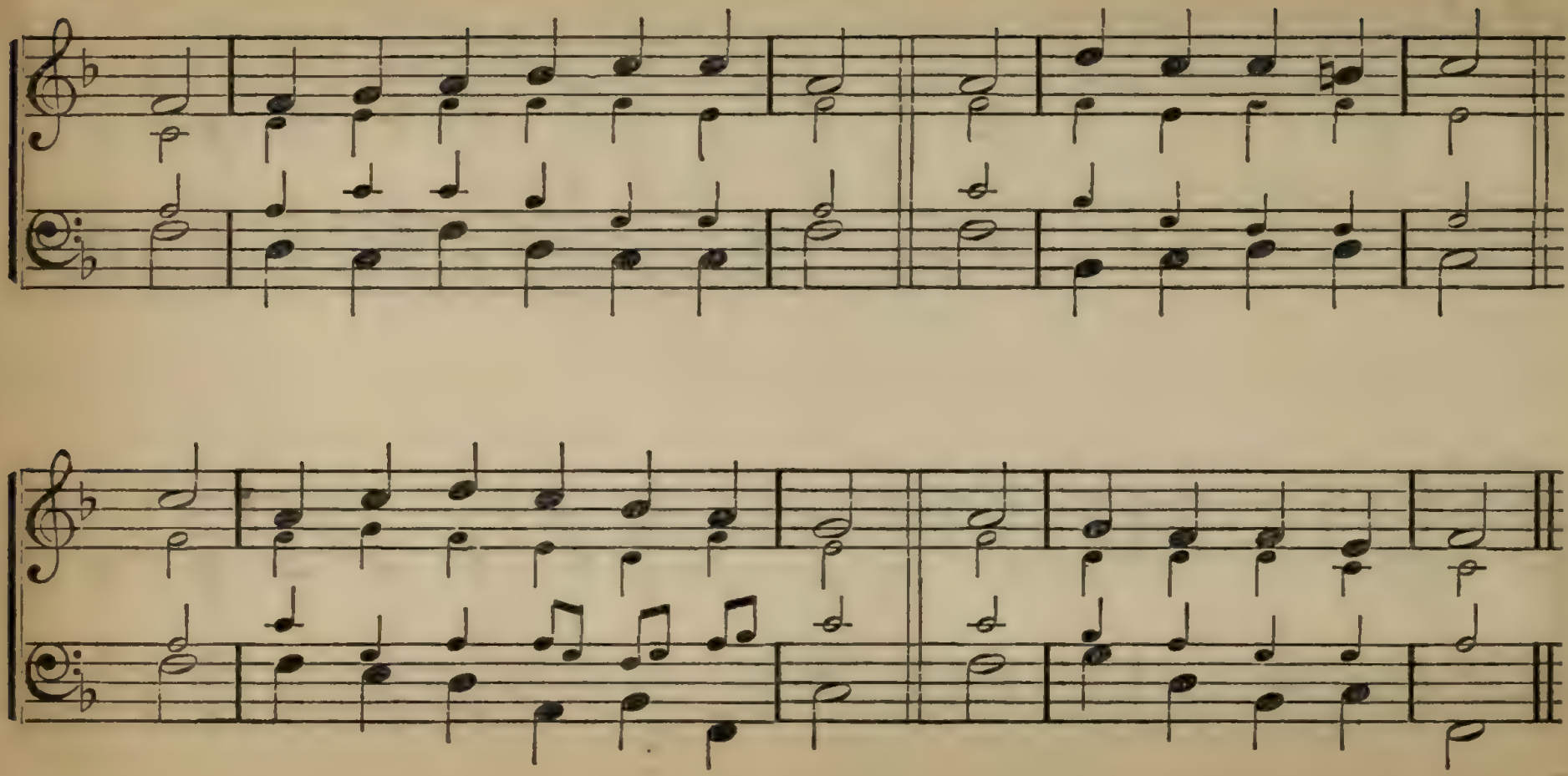


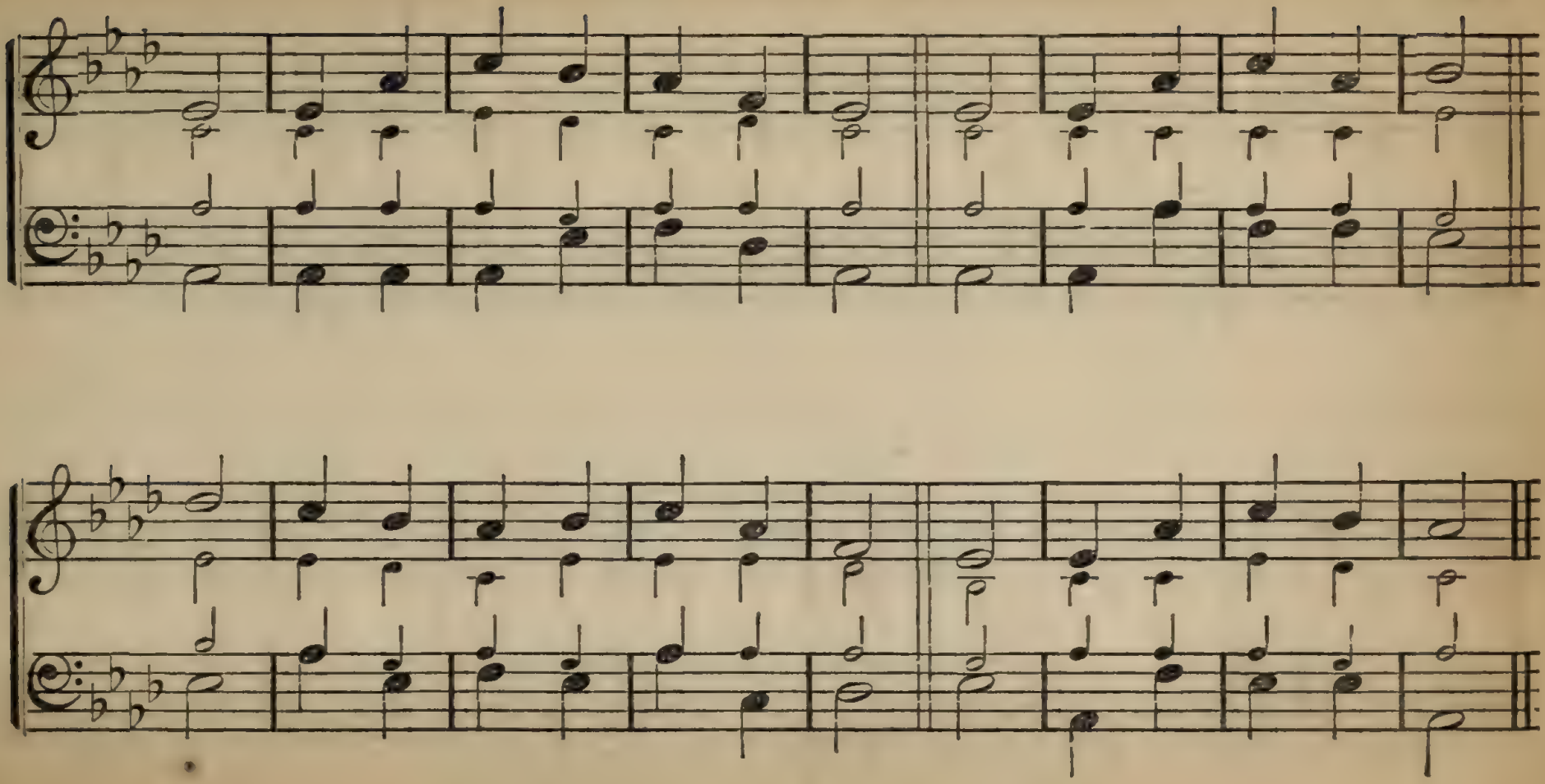
DOWNS. C. M. (8.6.8.6.)



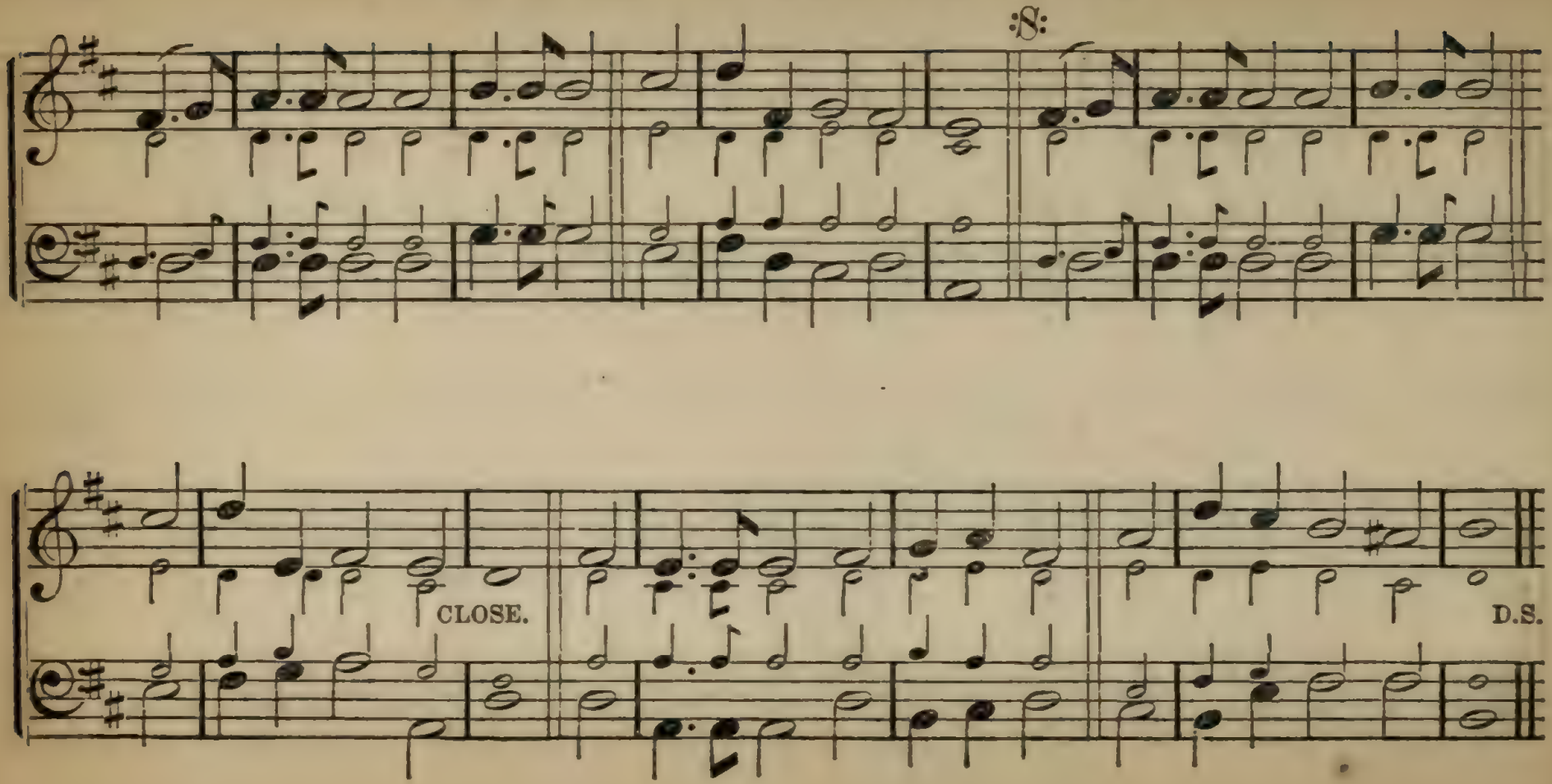


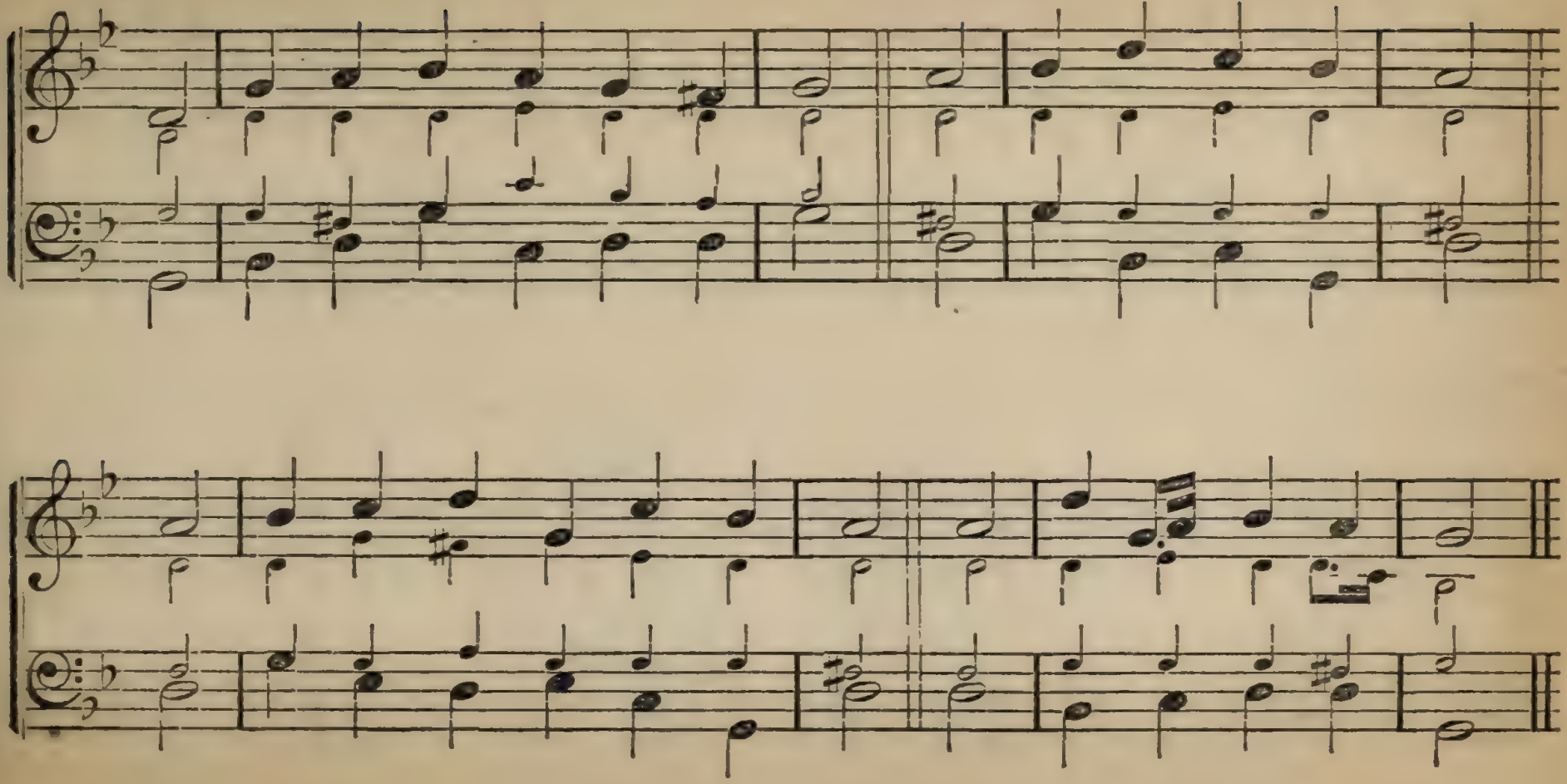
DUNFERMLINE. C. M. (8.6.8.6.)



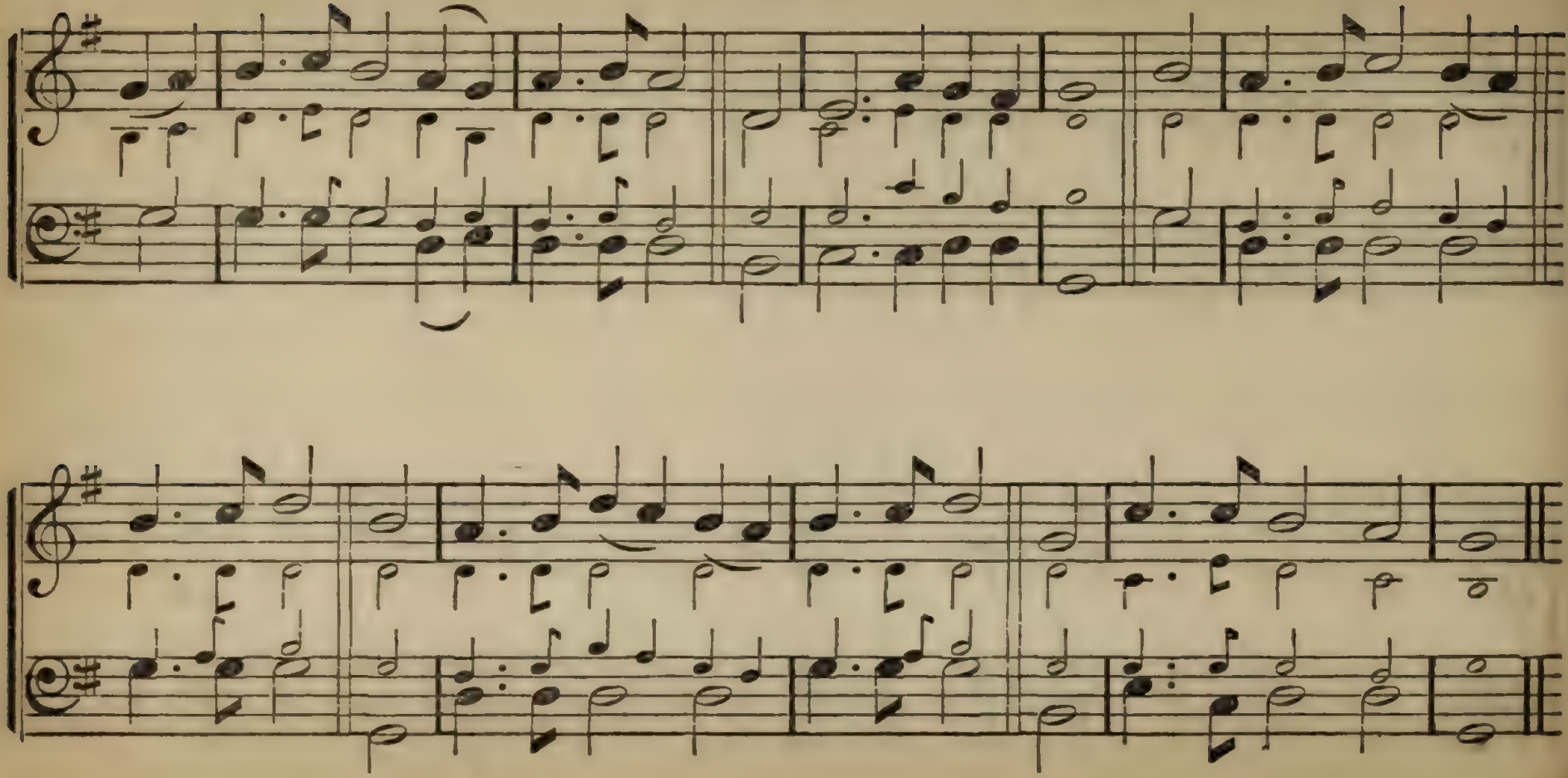


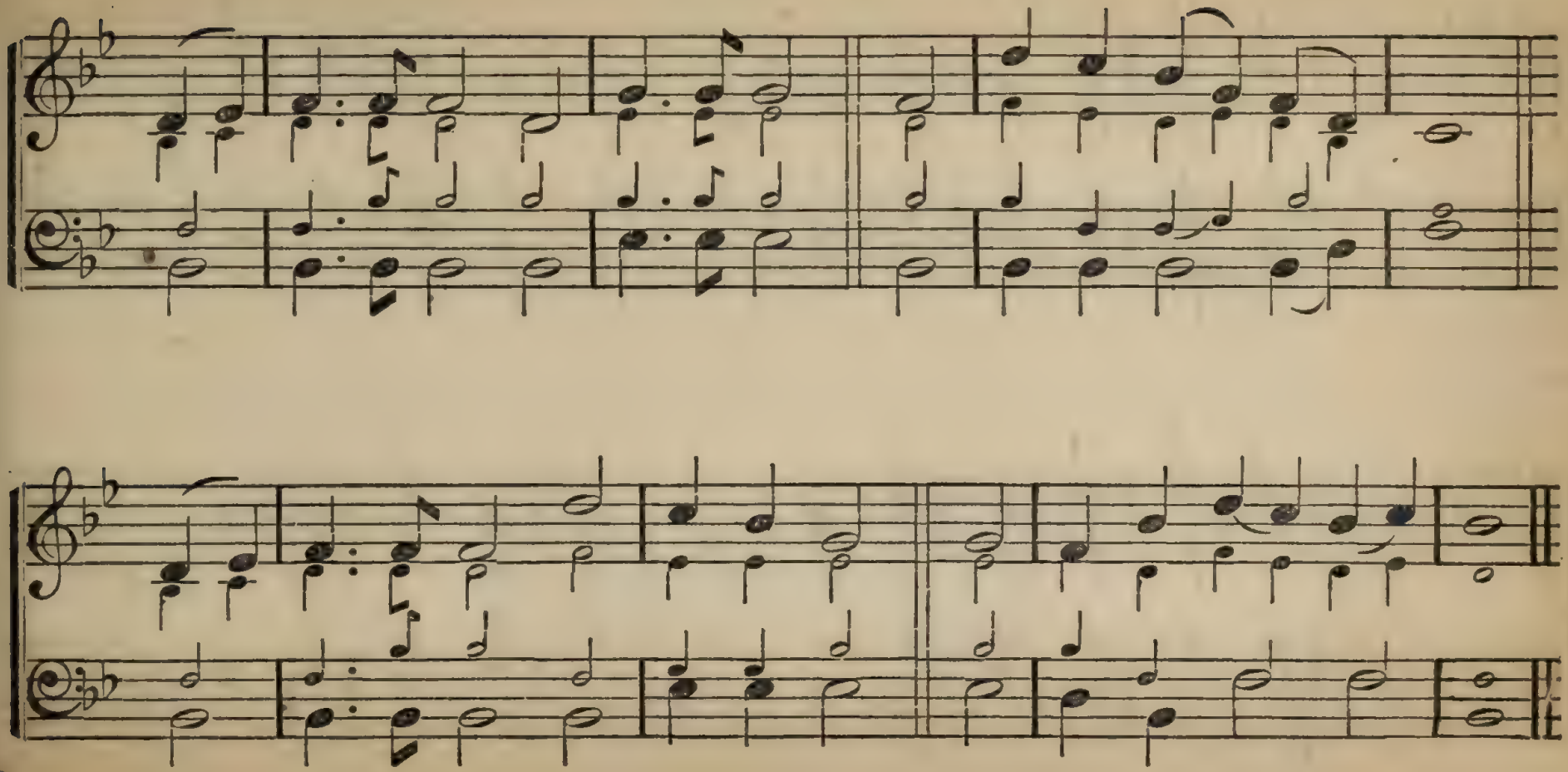
GLEN. C. M. Double. (8.6.8.6.8.6.8.6.)



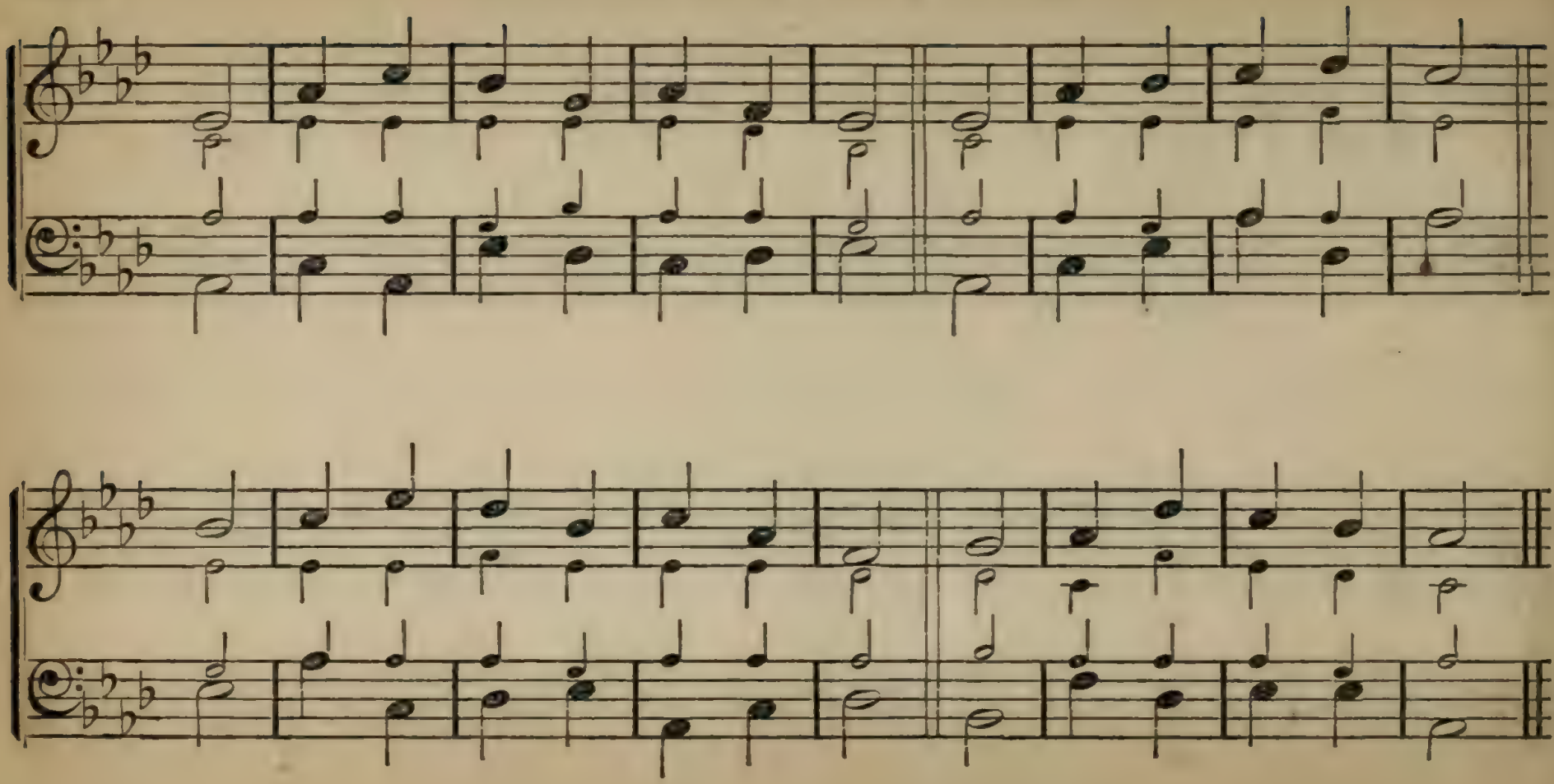


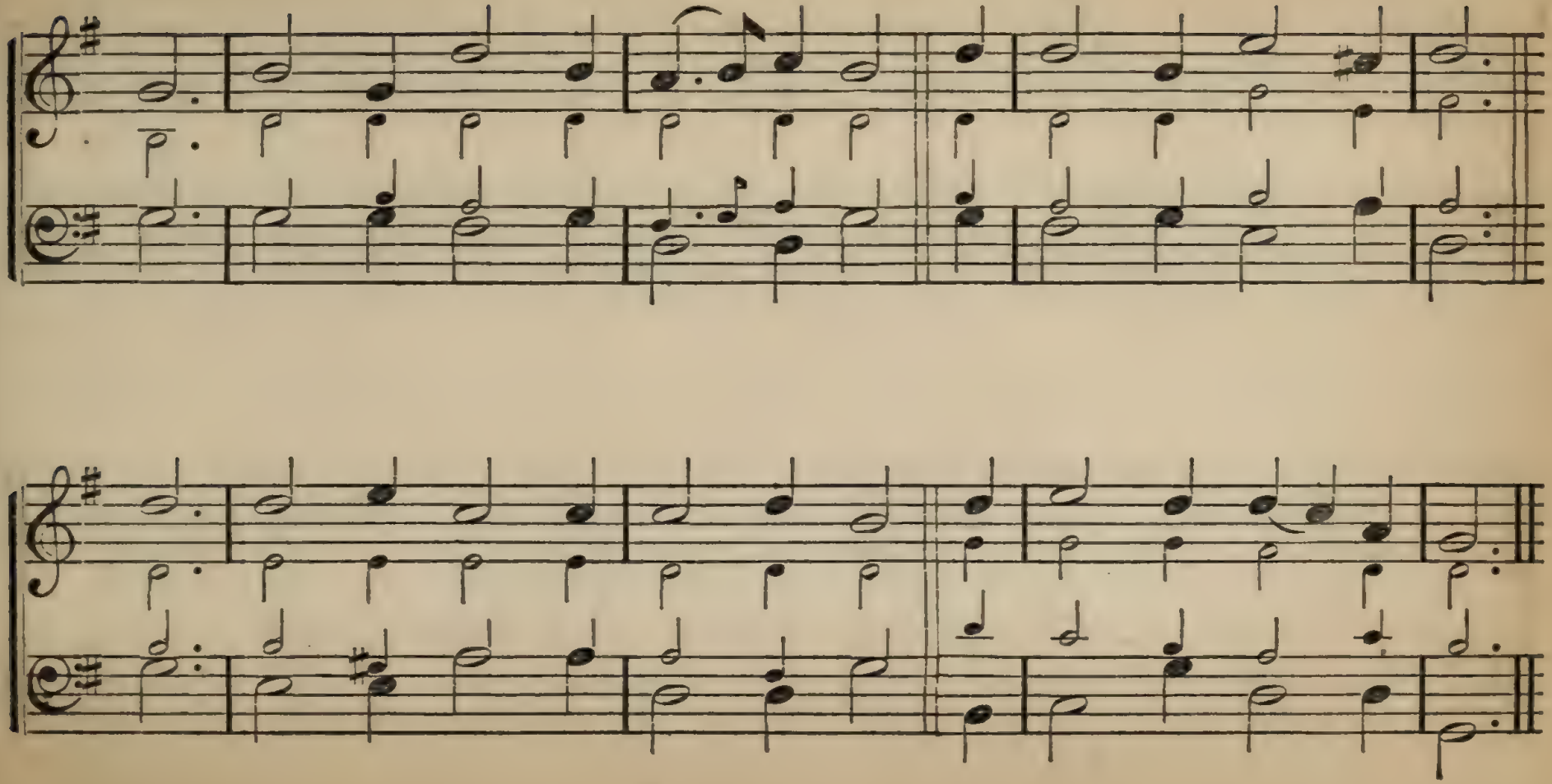
HARDY. C. M. or 8s & 6s. (8.6.8.6. or 8.6.8.8.6.)



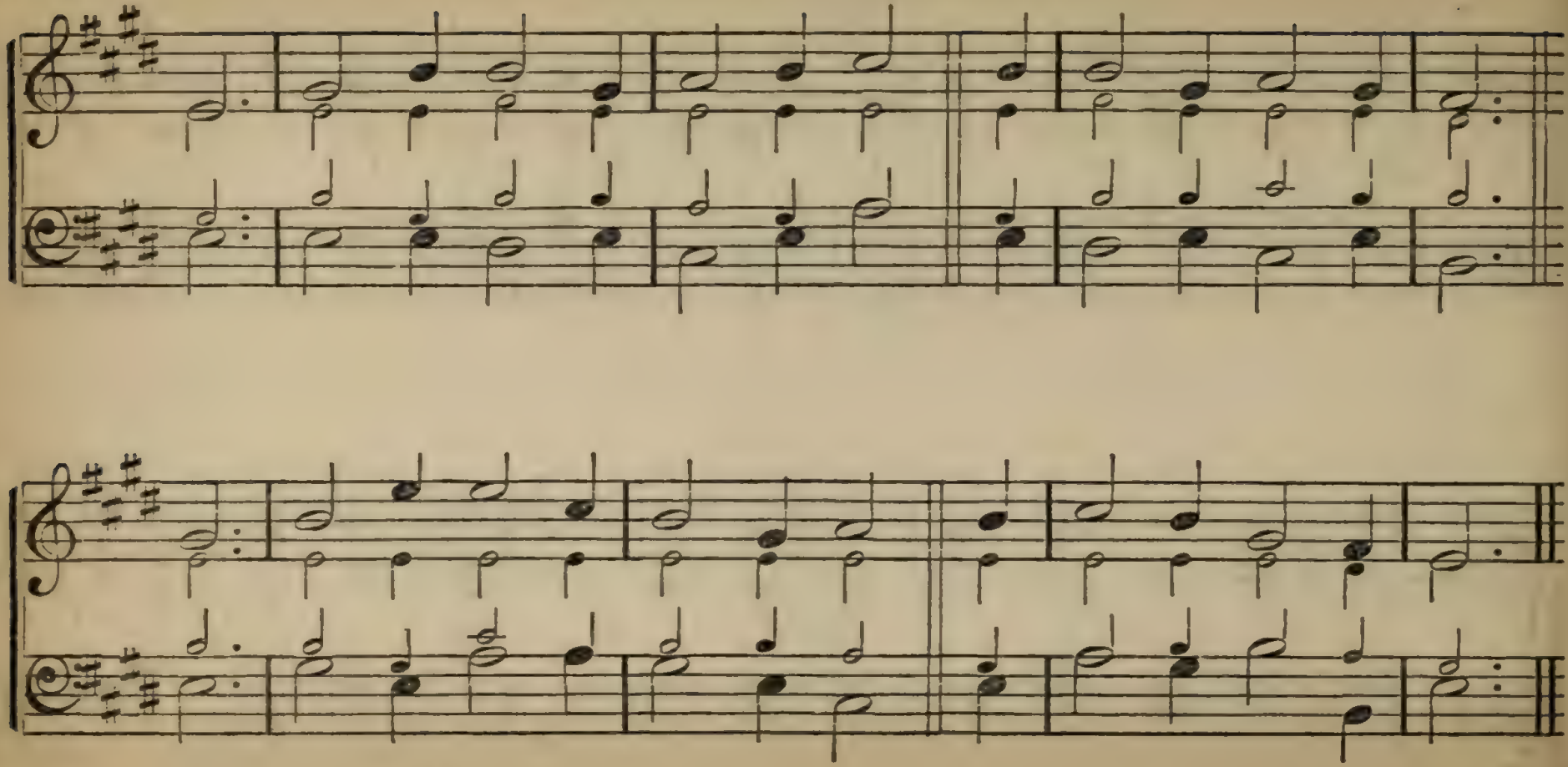


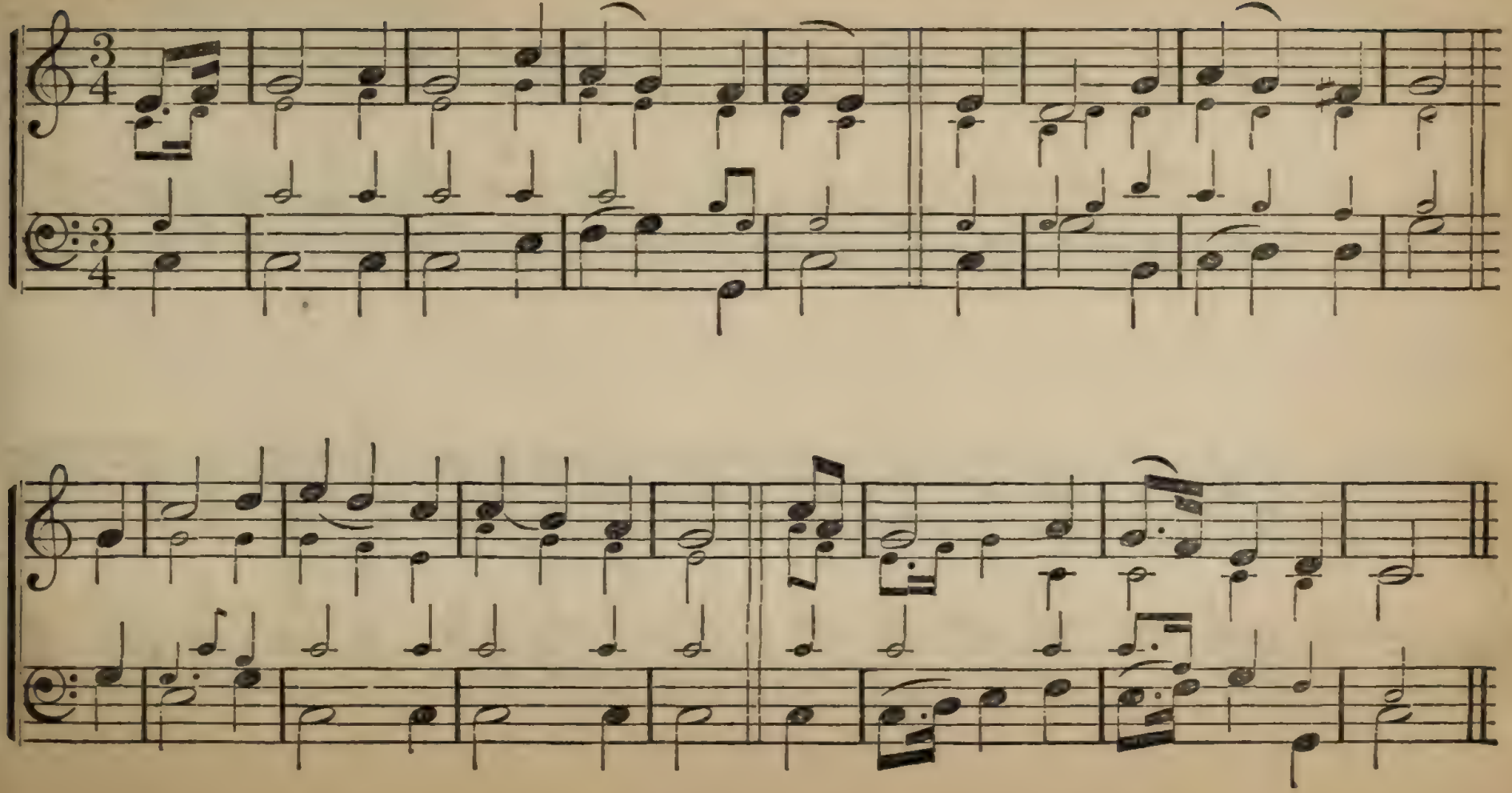
HOLBEIN. C. M. (8.6.8.6.)



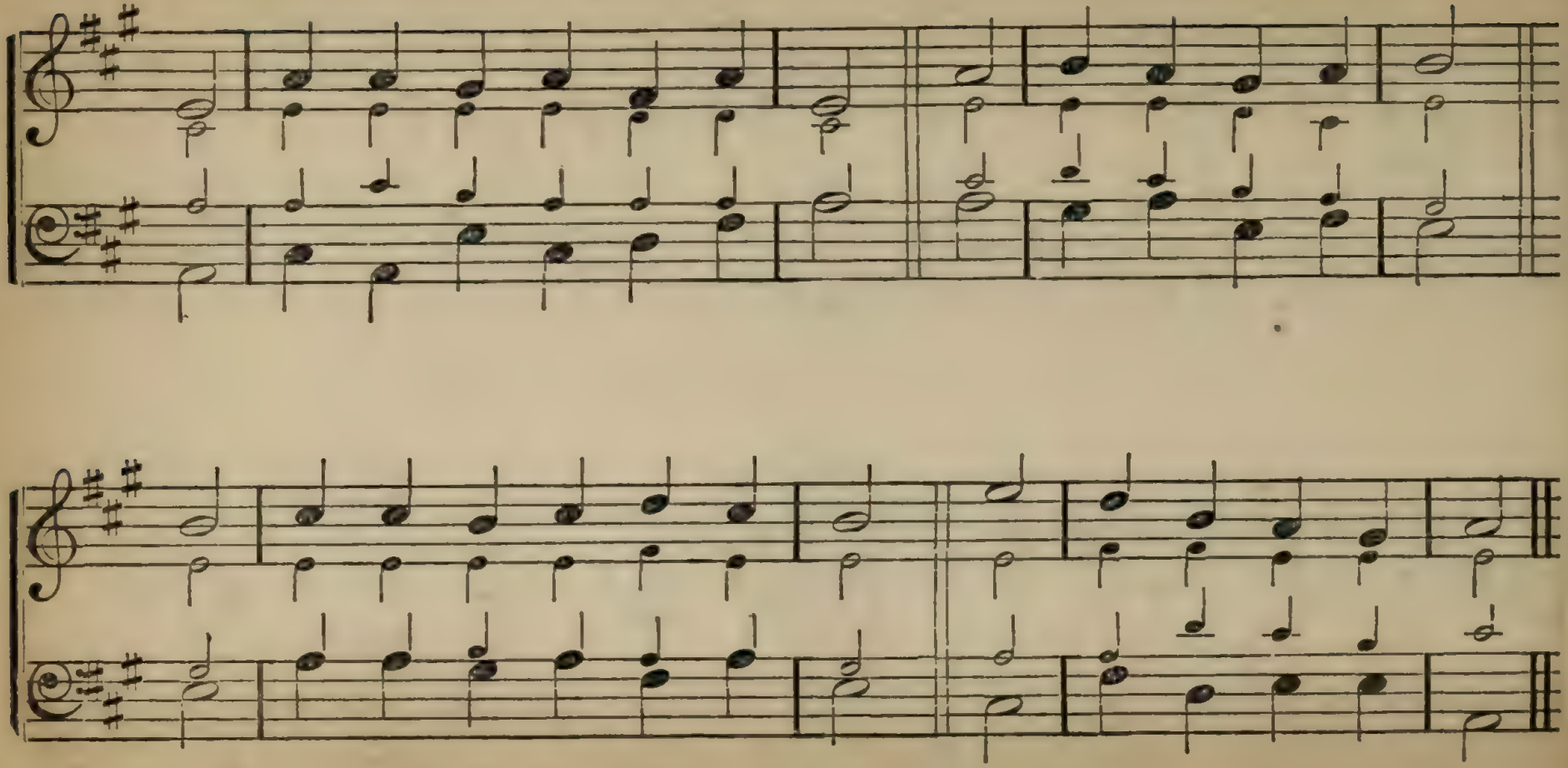


HOLTHAM. C. M. (8.6.8.6.)



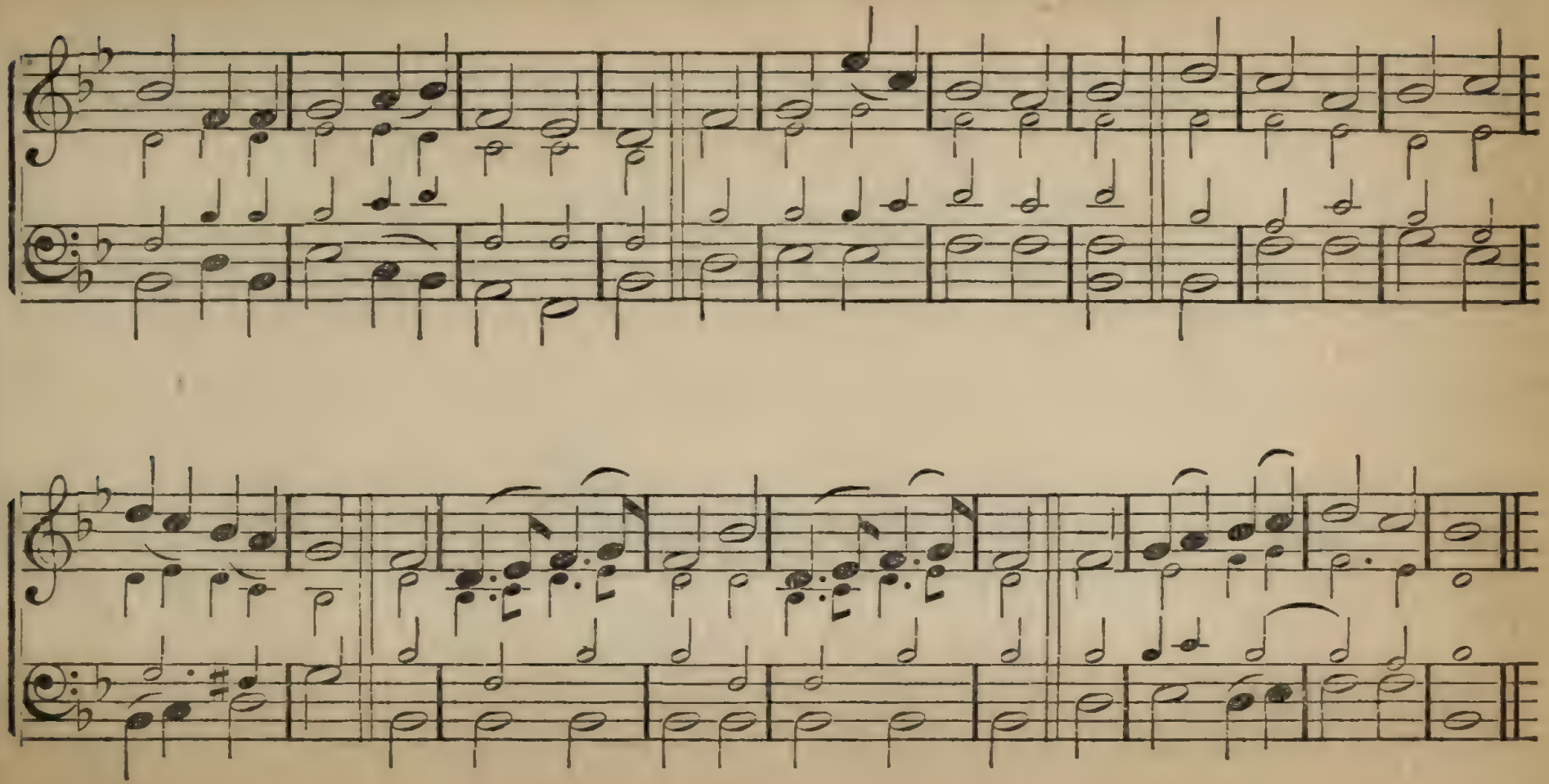


JANEWAY. C. M. (8.6.8.6.)

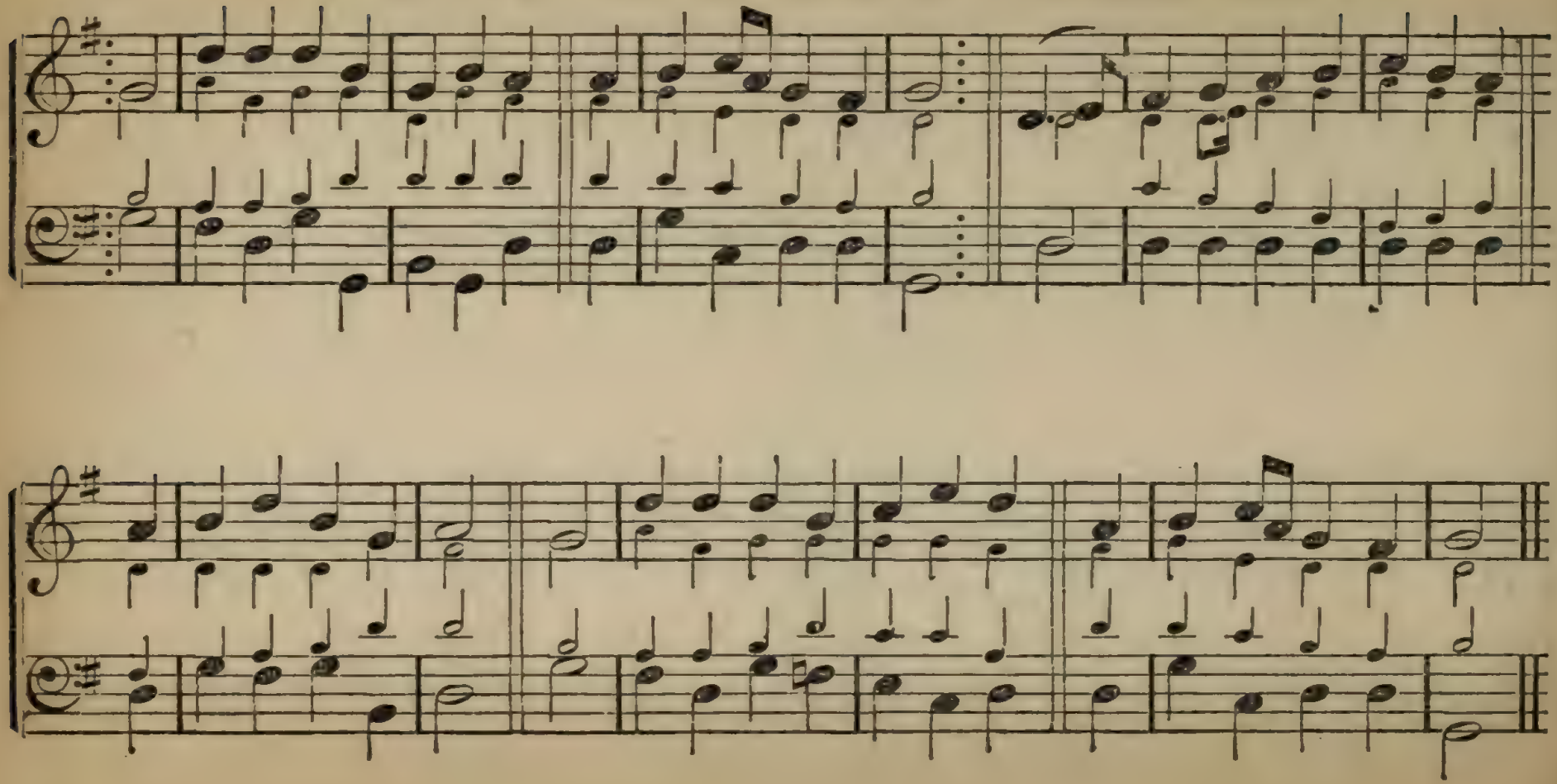


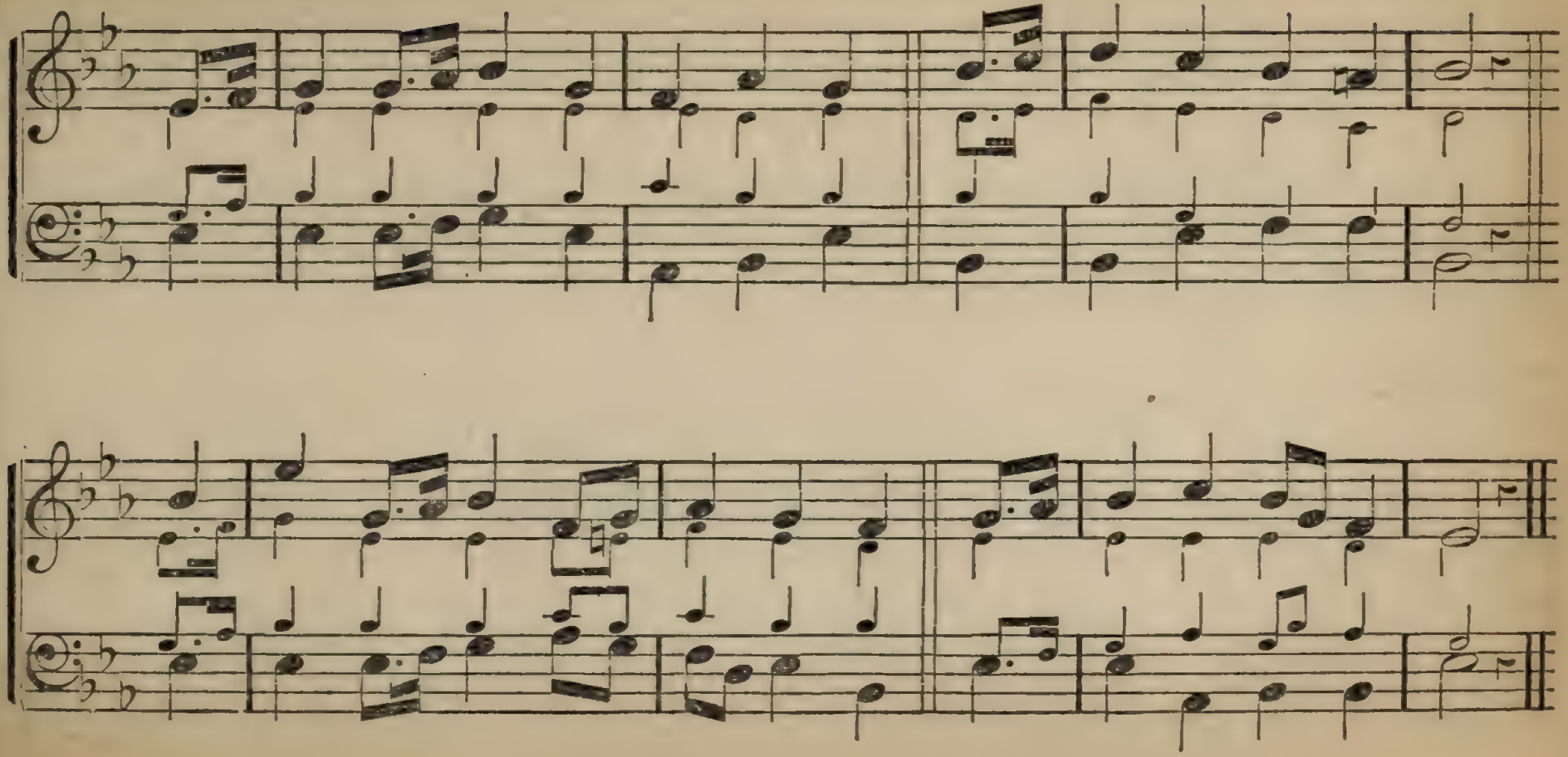
KIRKDALE. C. M. 6 LINES.* (8.6.8.6.8.6.)

* *Or C M. by omitting the repeat.*

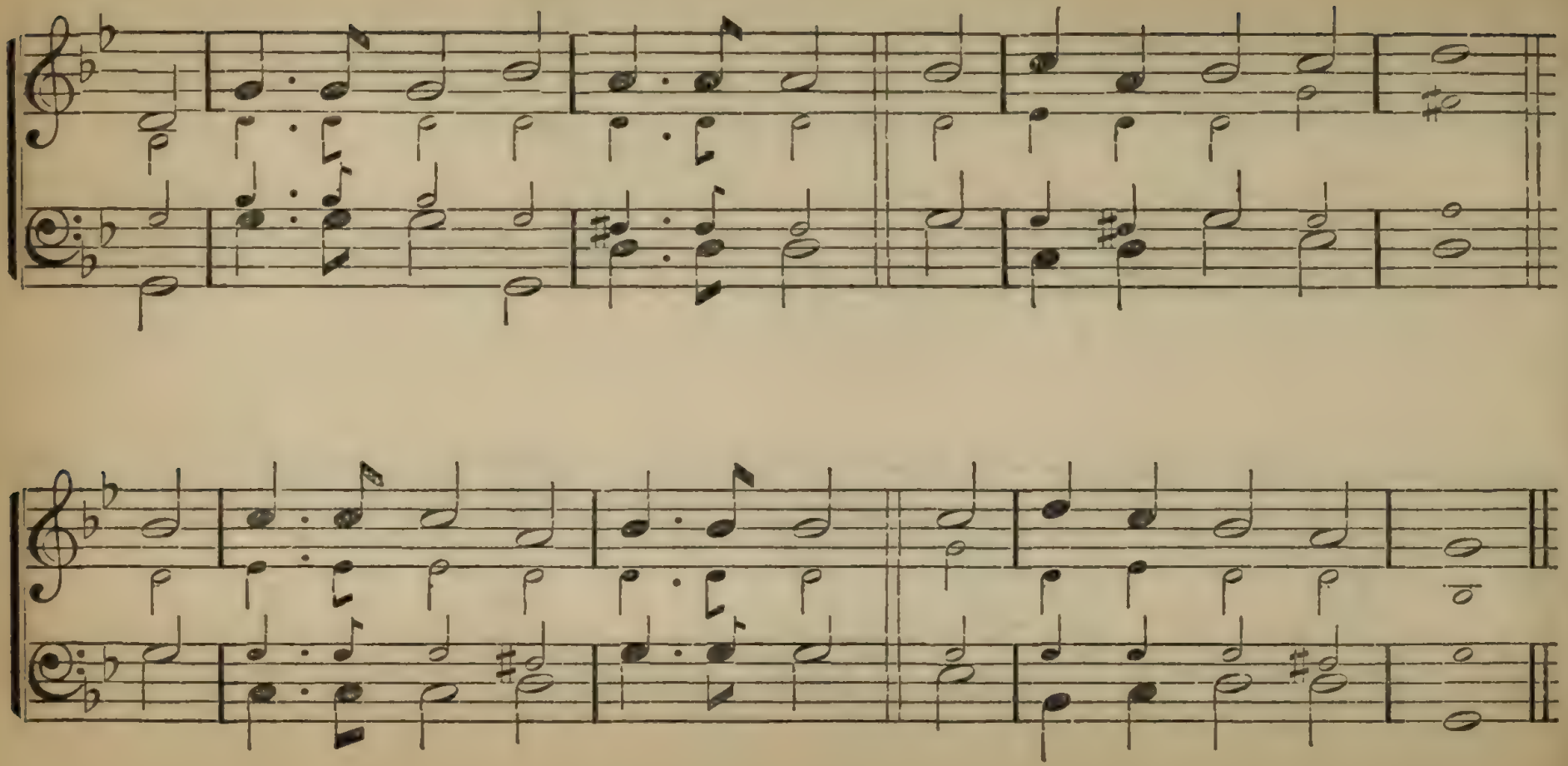


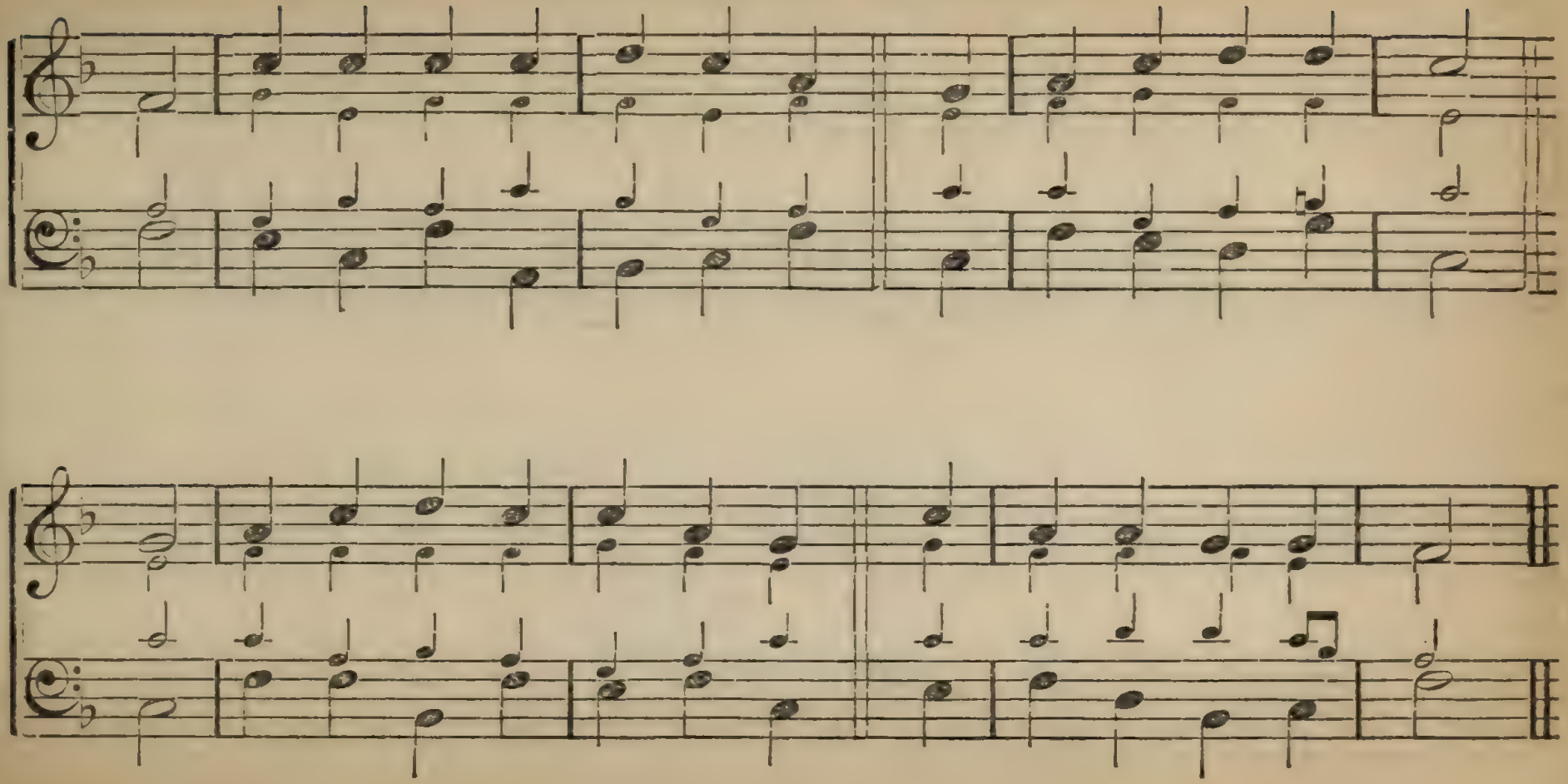
LANSING. C. M. Double. (8.6.8.6.8.6.8.6.)



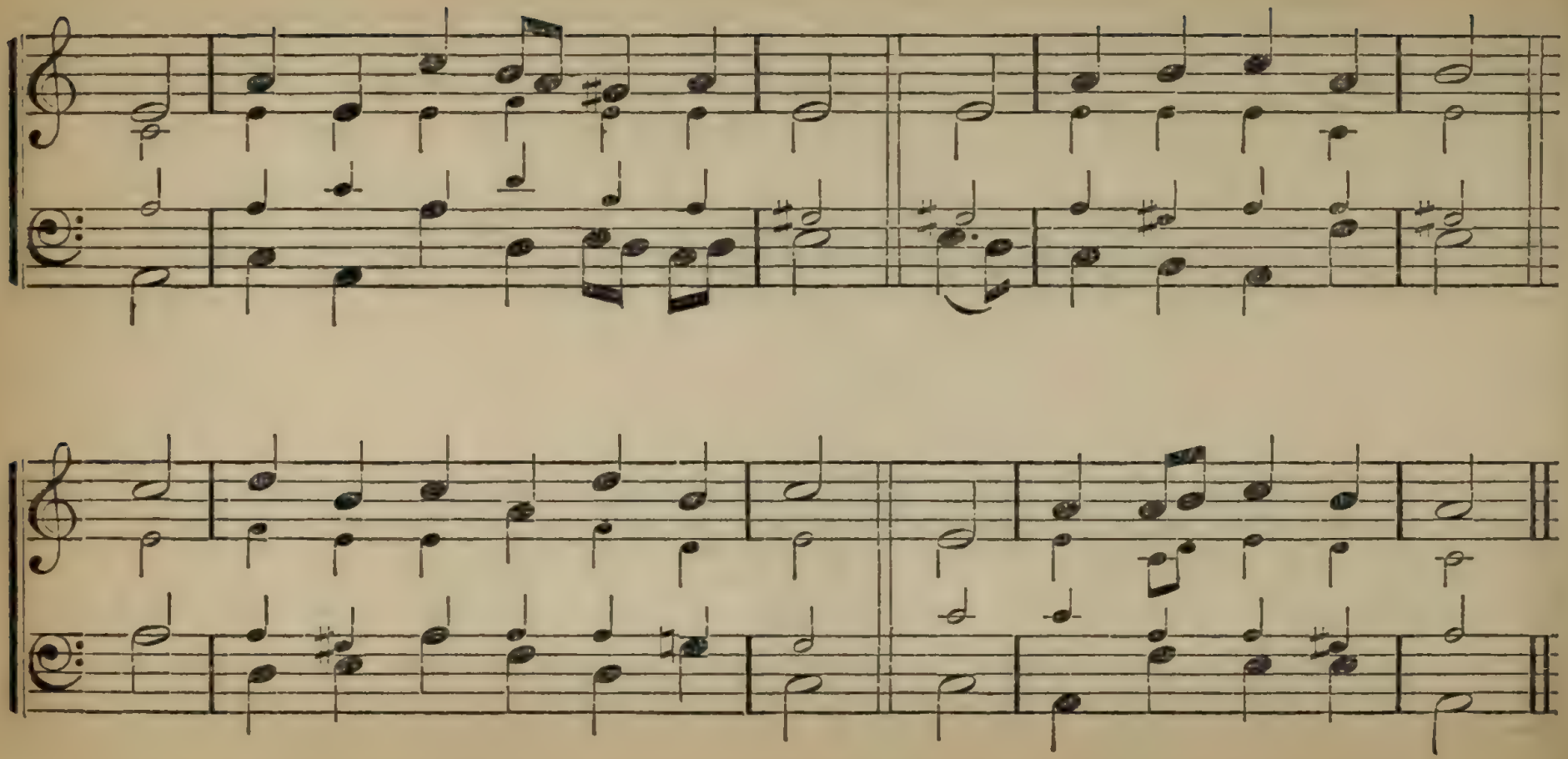


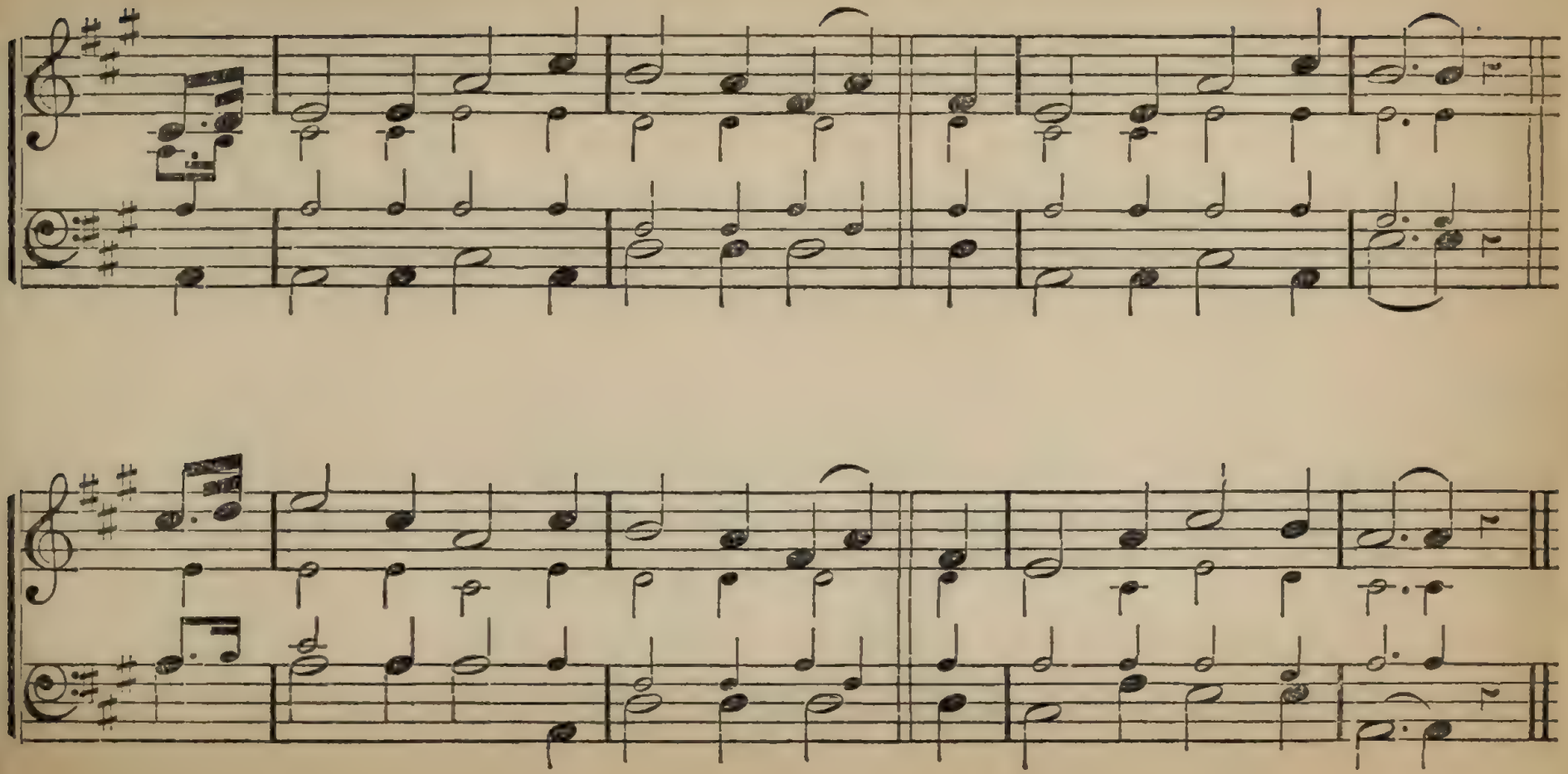
LONGMAN. C.M. (8.6.8.6.)



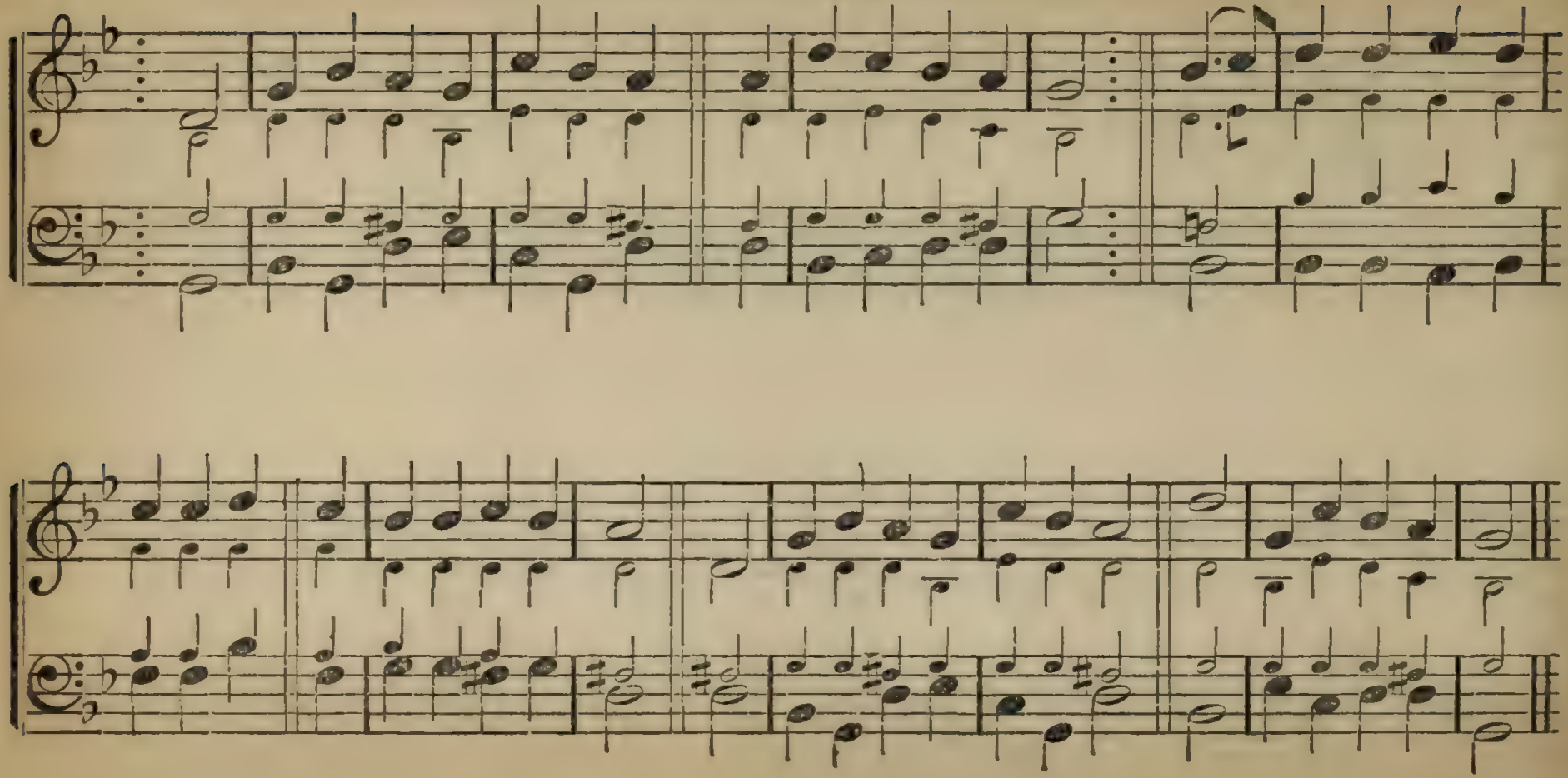


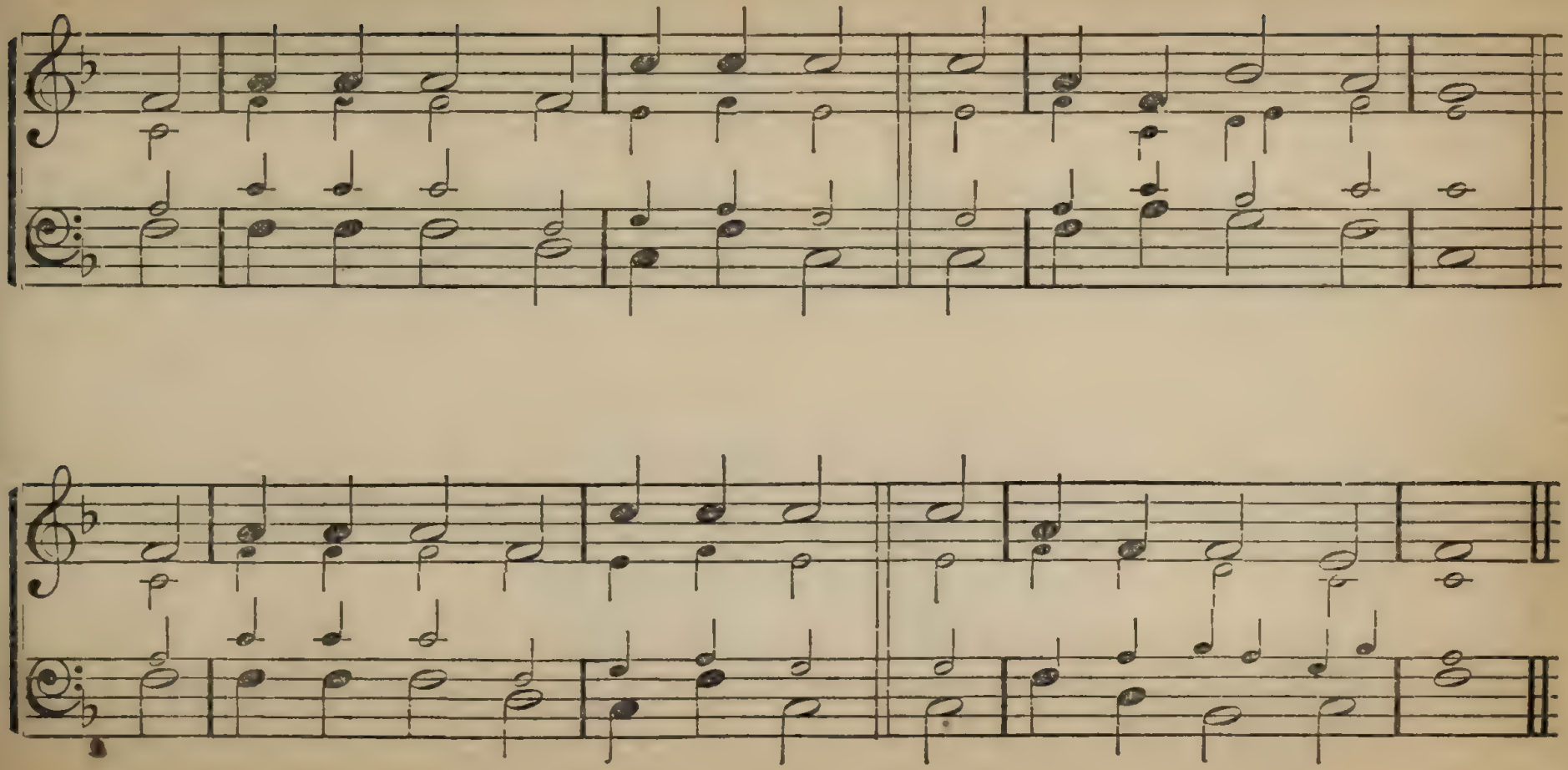
LYNE. C. M. (8.6.8.6.)



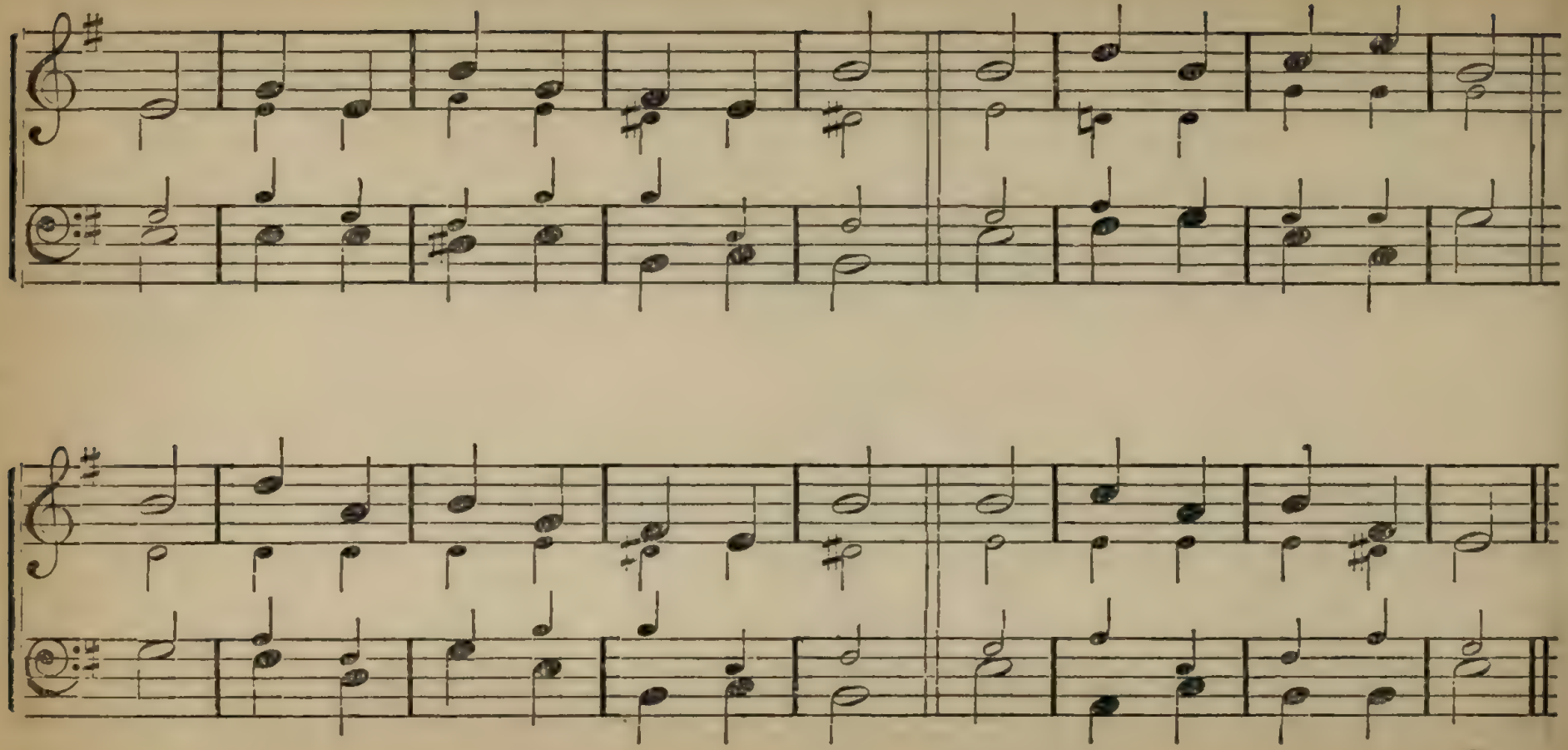


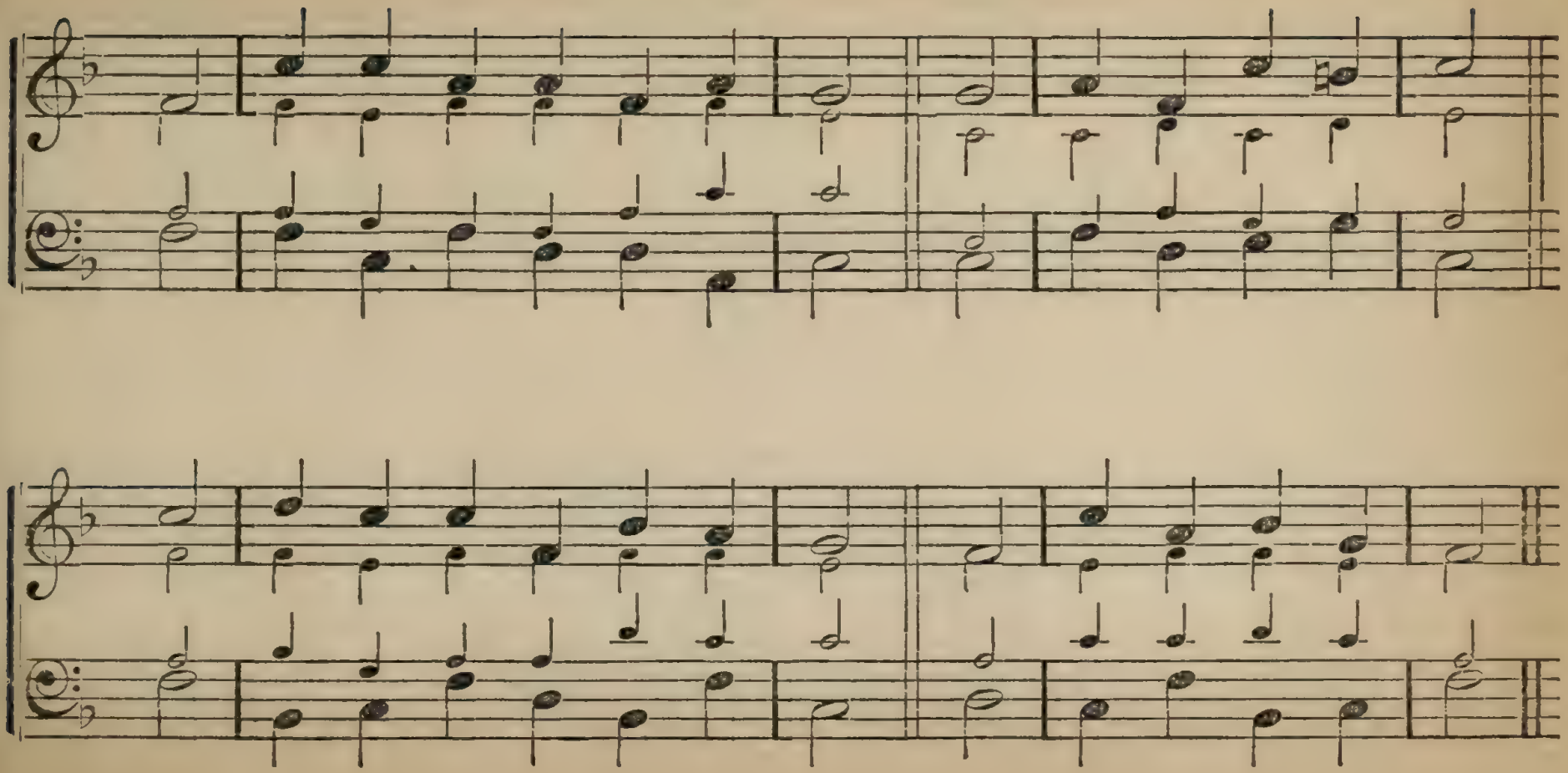
MALVA. C. M. Double. (8.6.8.6.8.6.8.6.)



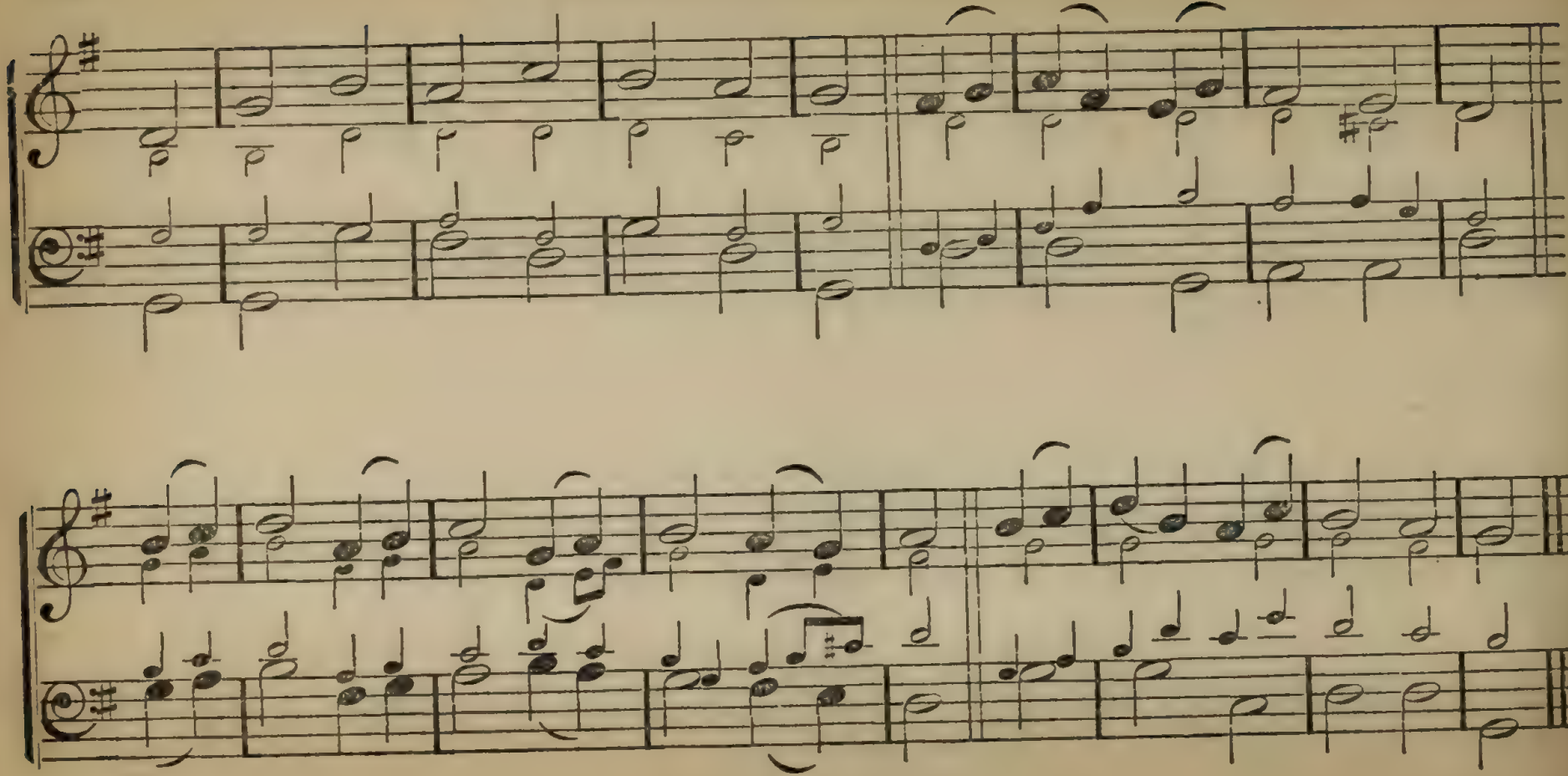


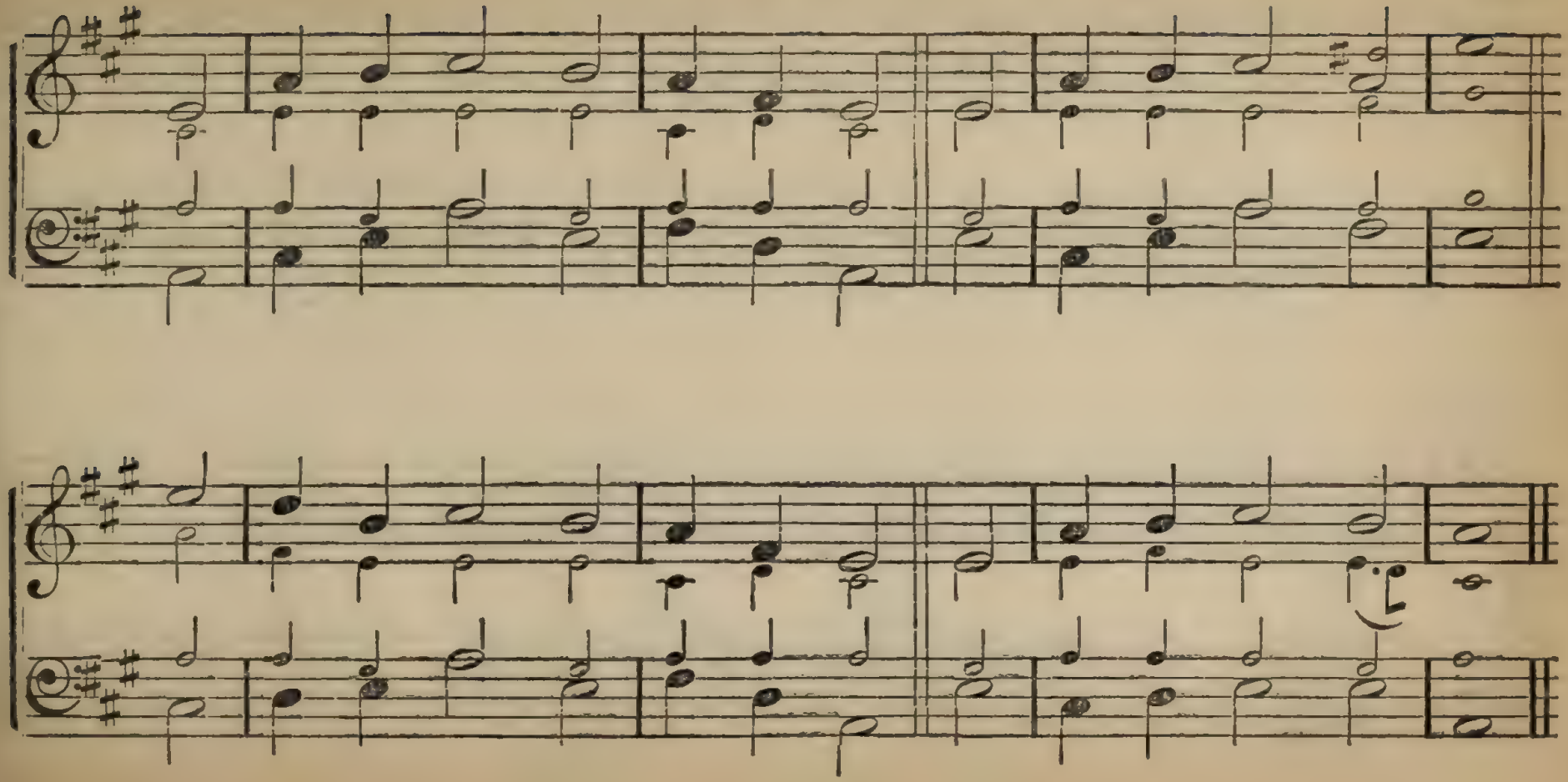
MARTYRS. C. M. (8.6.8.6.)



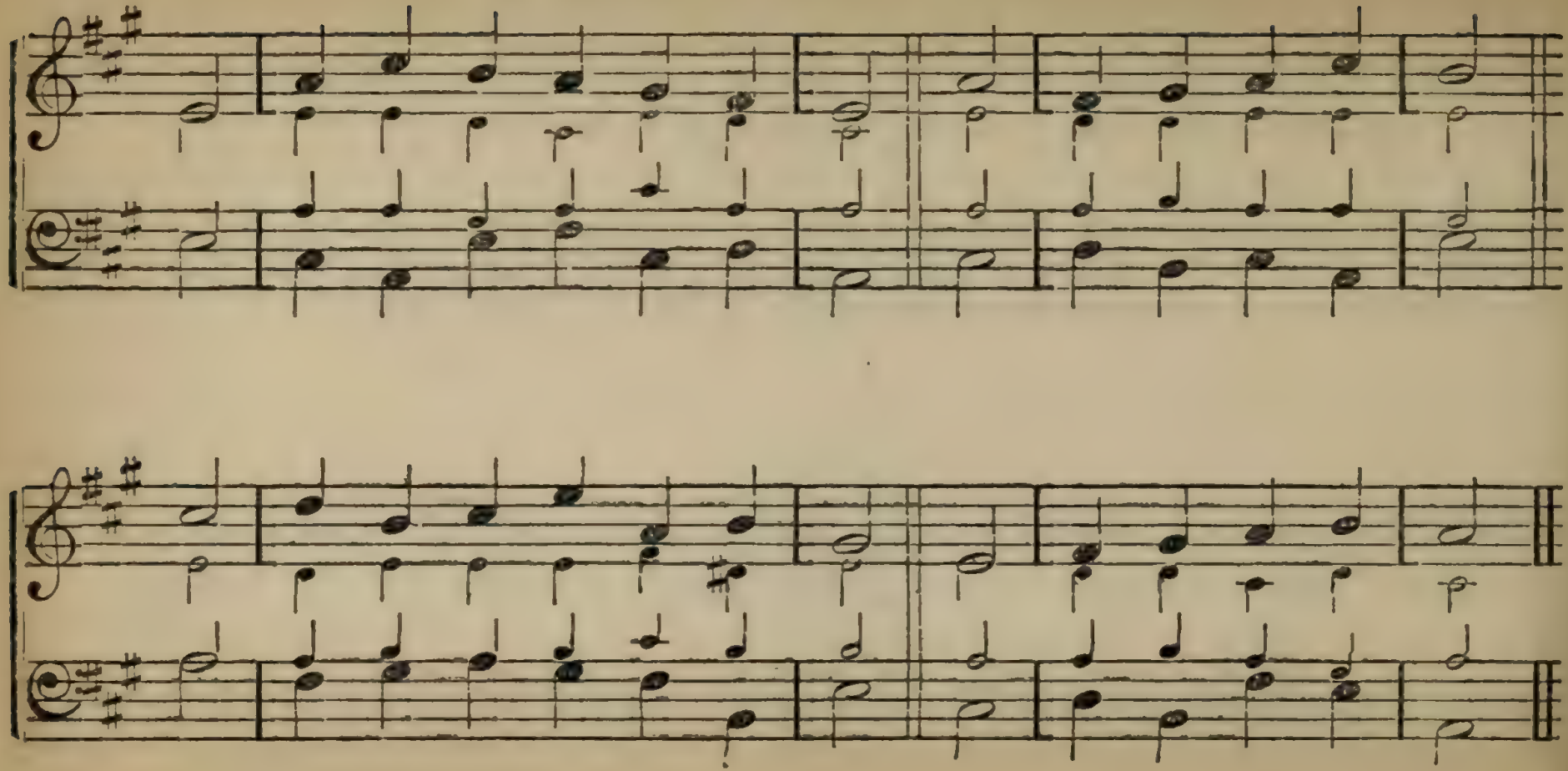


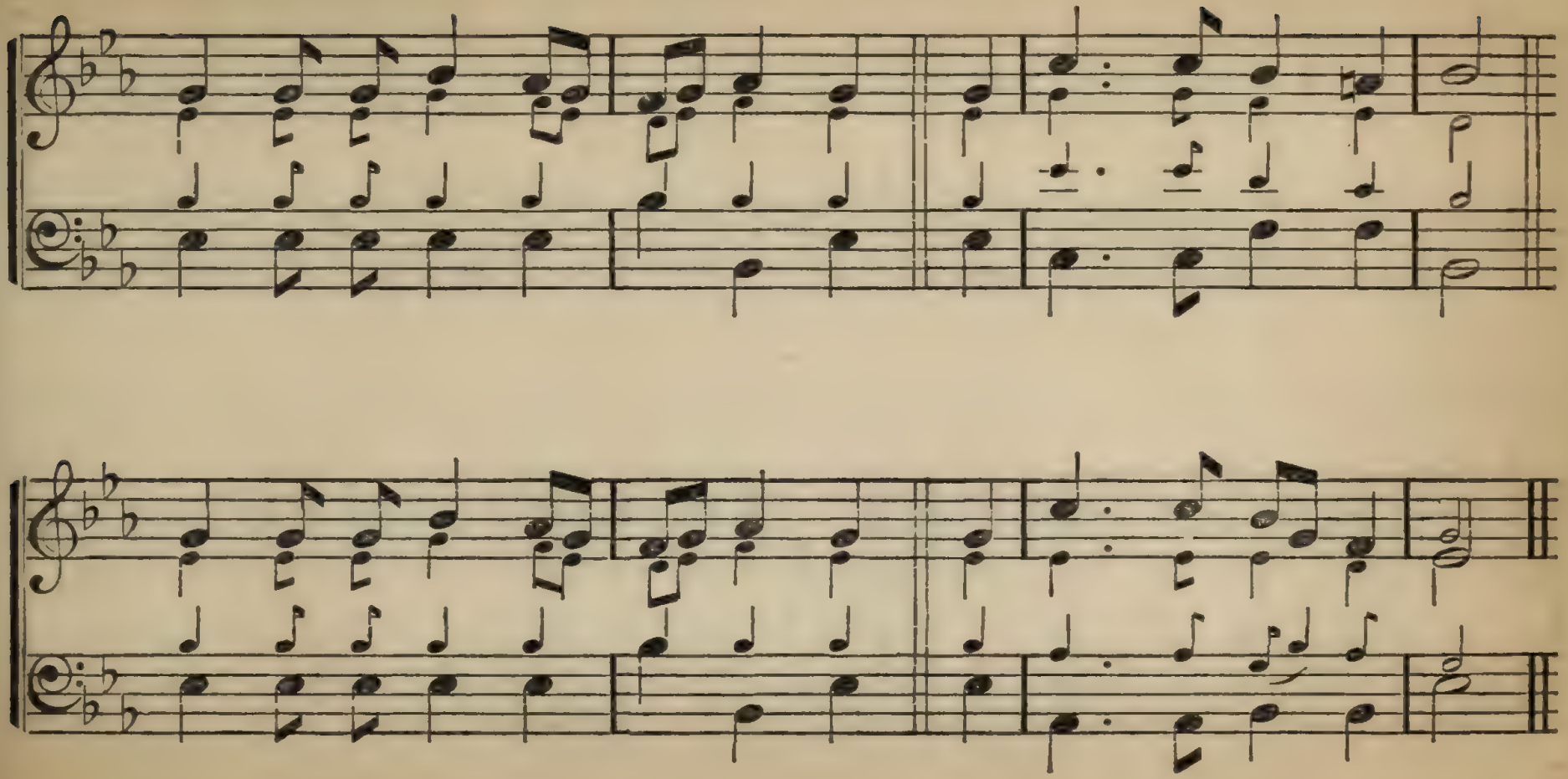
MEDFIELD. C. M. (8.6.8.6.)



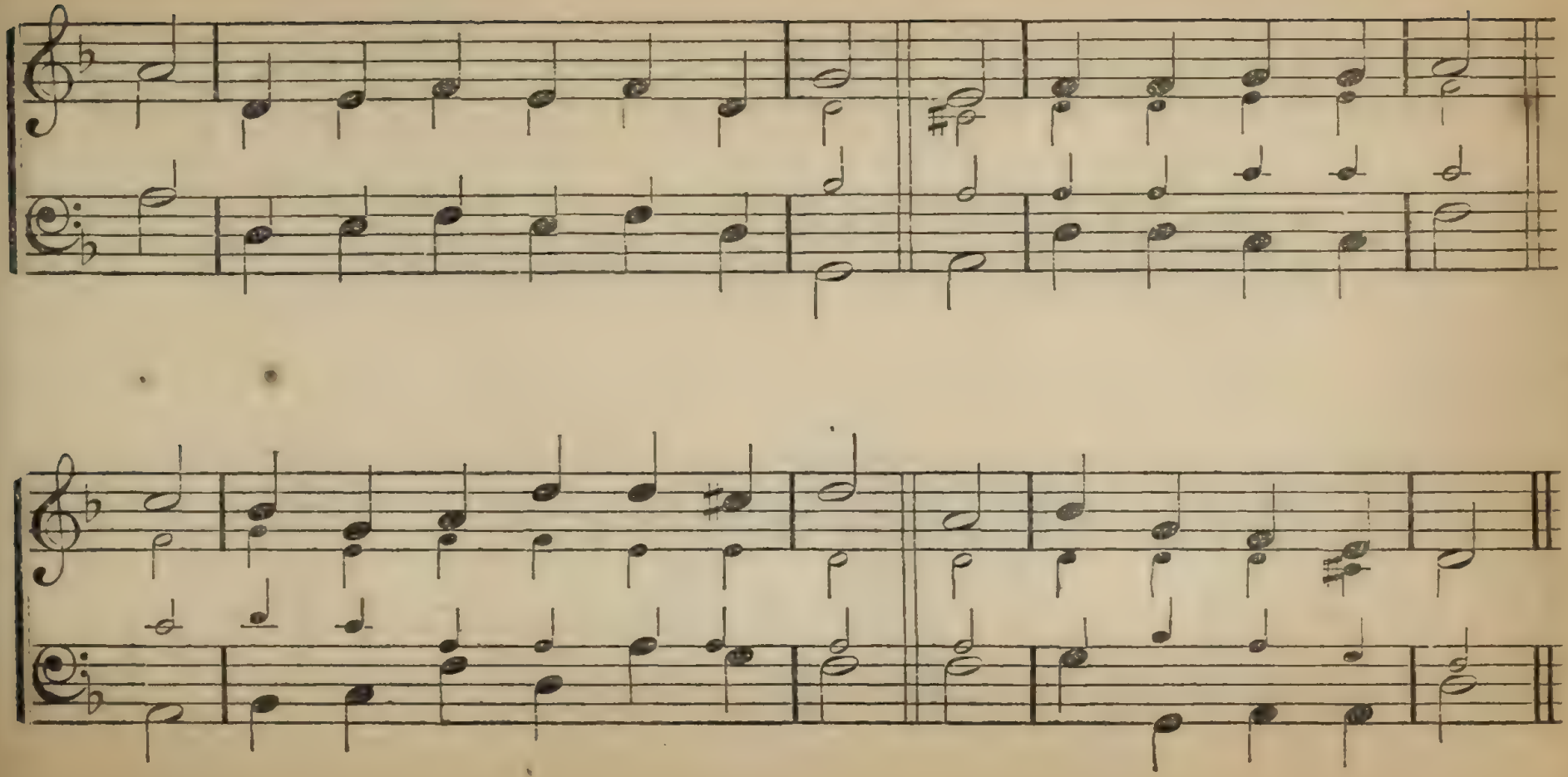


MONFORT. C M. (8.6.8.6.)

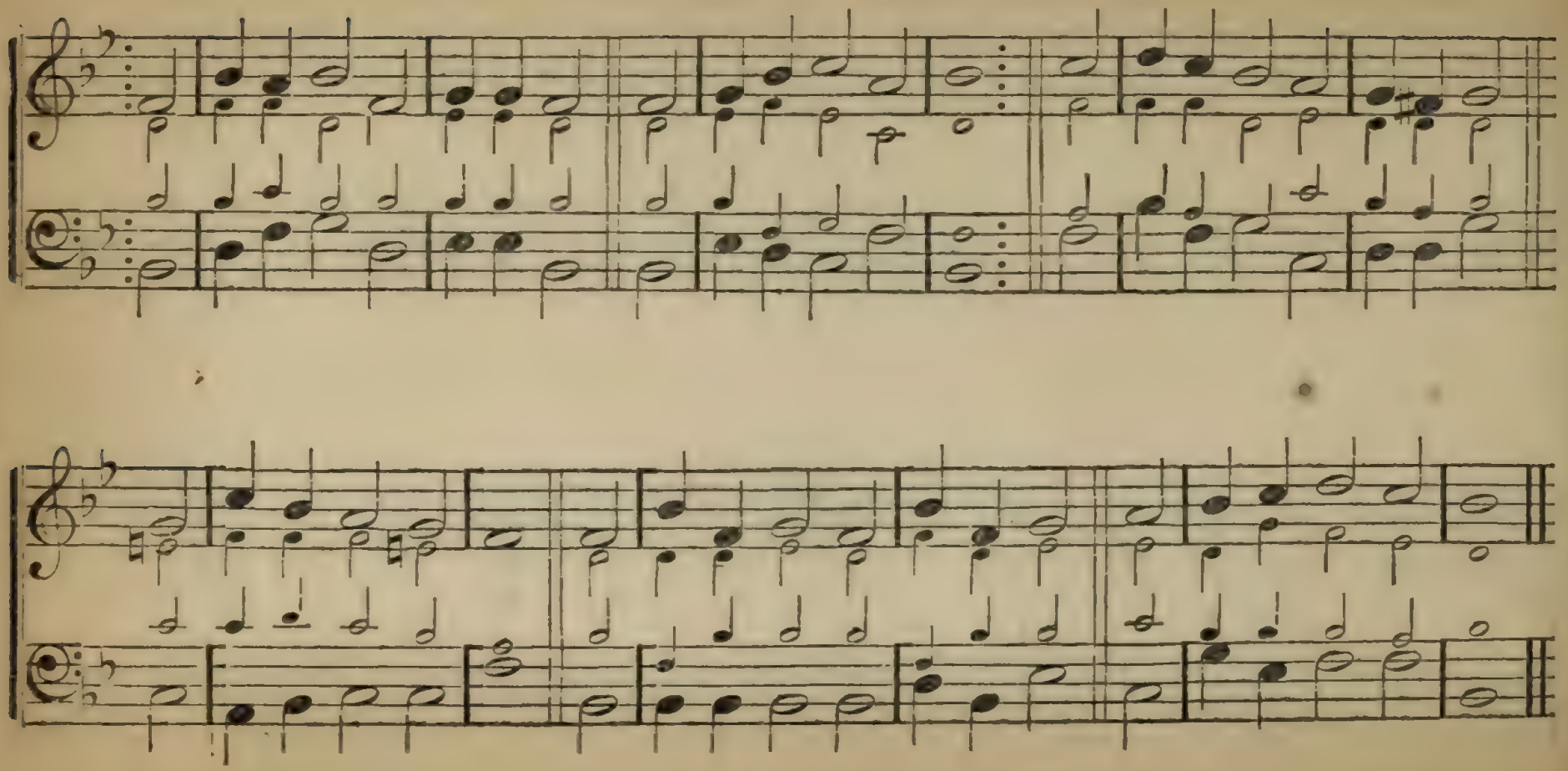


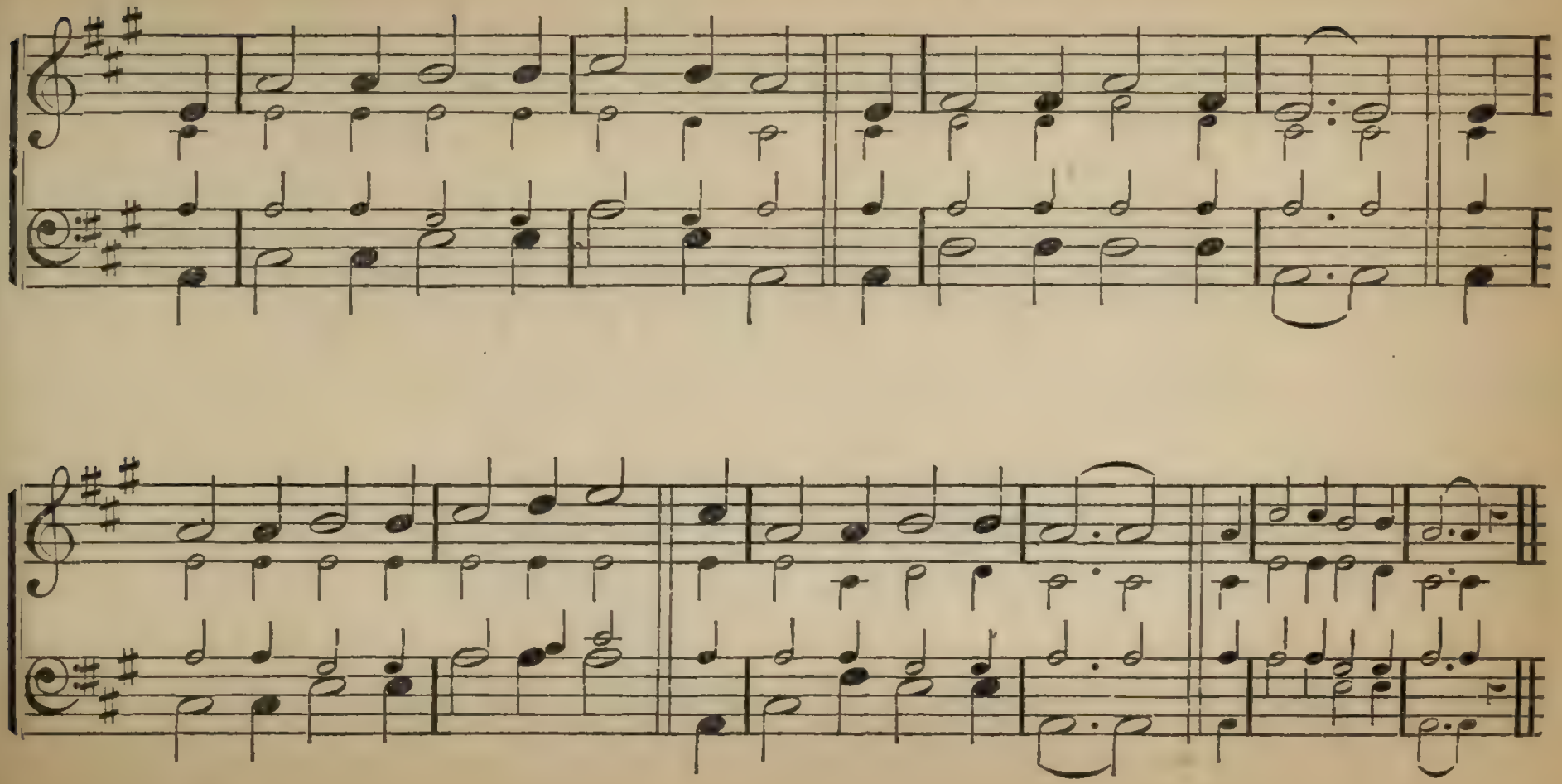


NEW YORK TUNE. C. M. (8.6.8.6.)

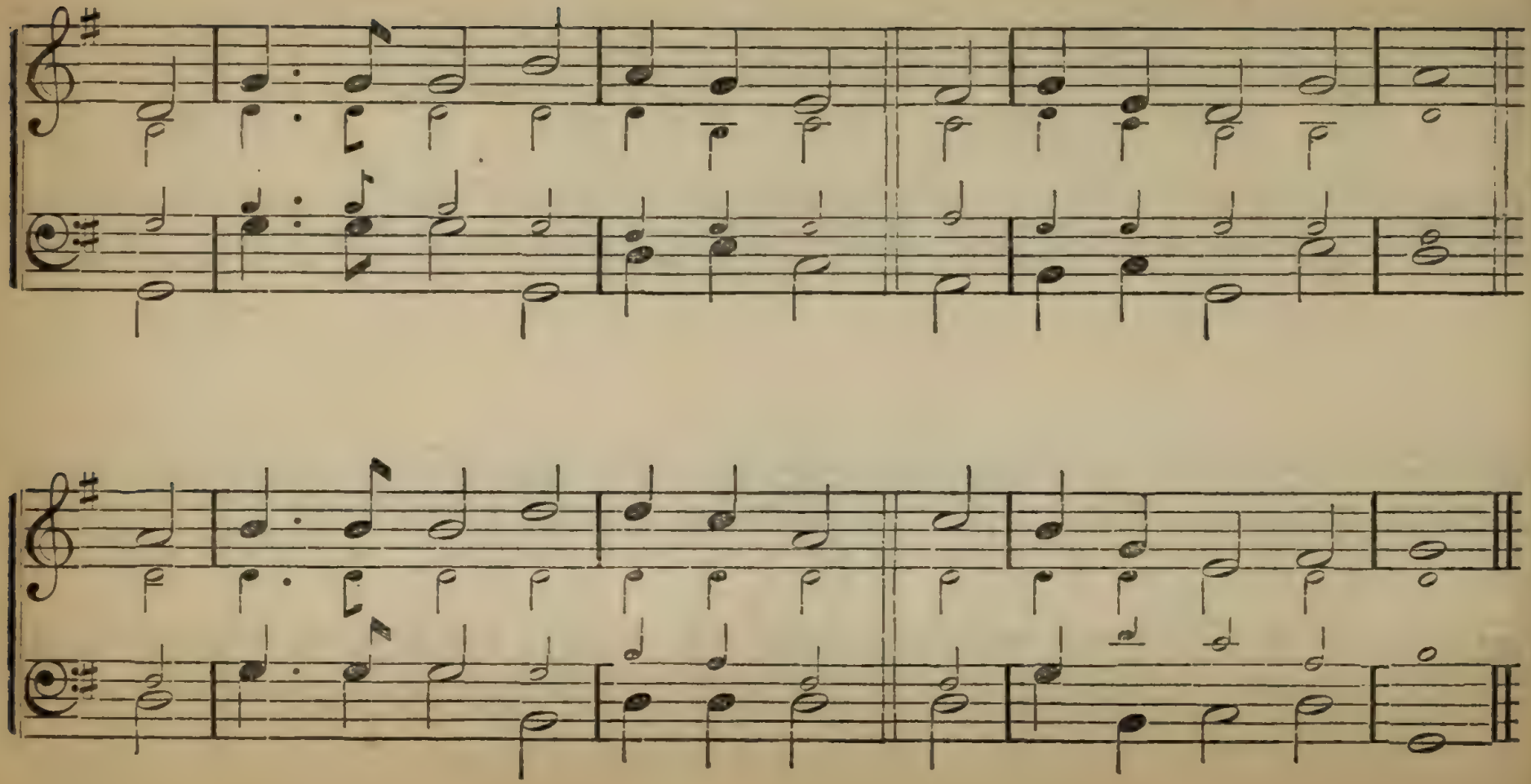


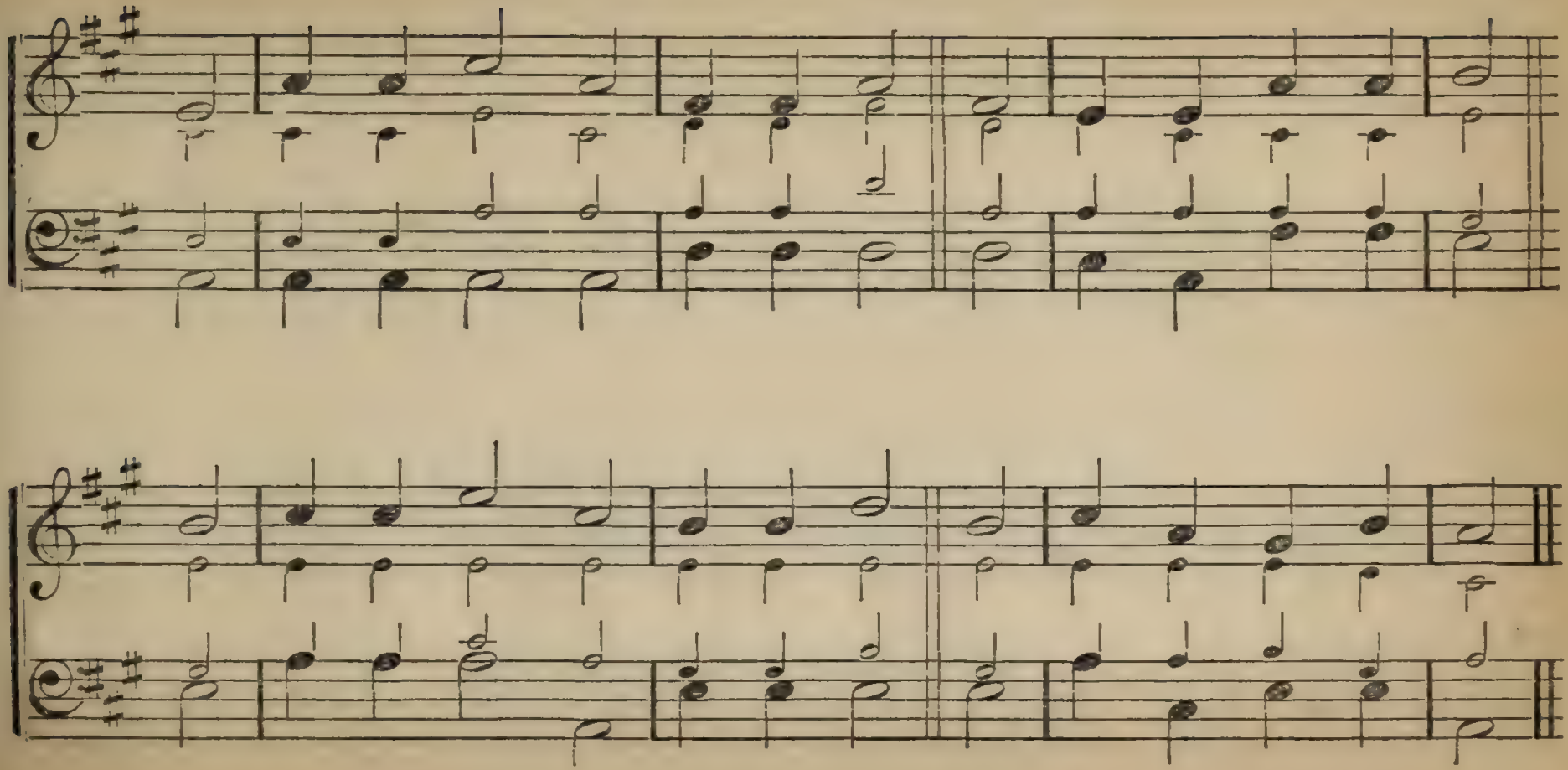
ORMOND. C. M. Double. (8.6.8.6.8.6.8.6.)



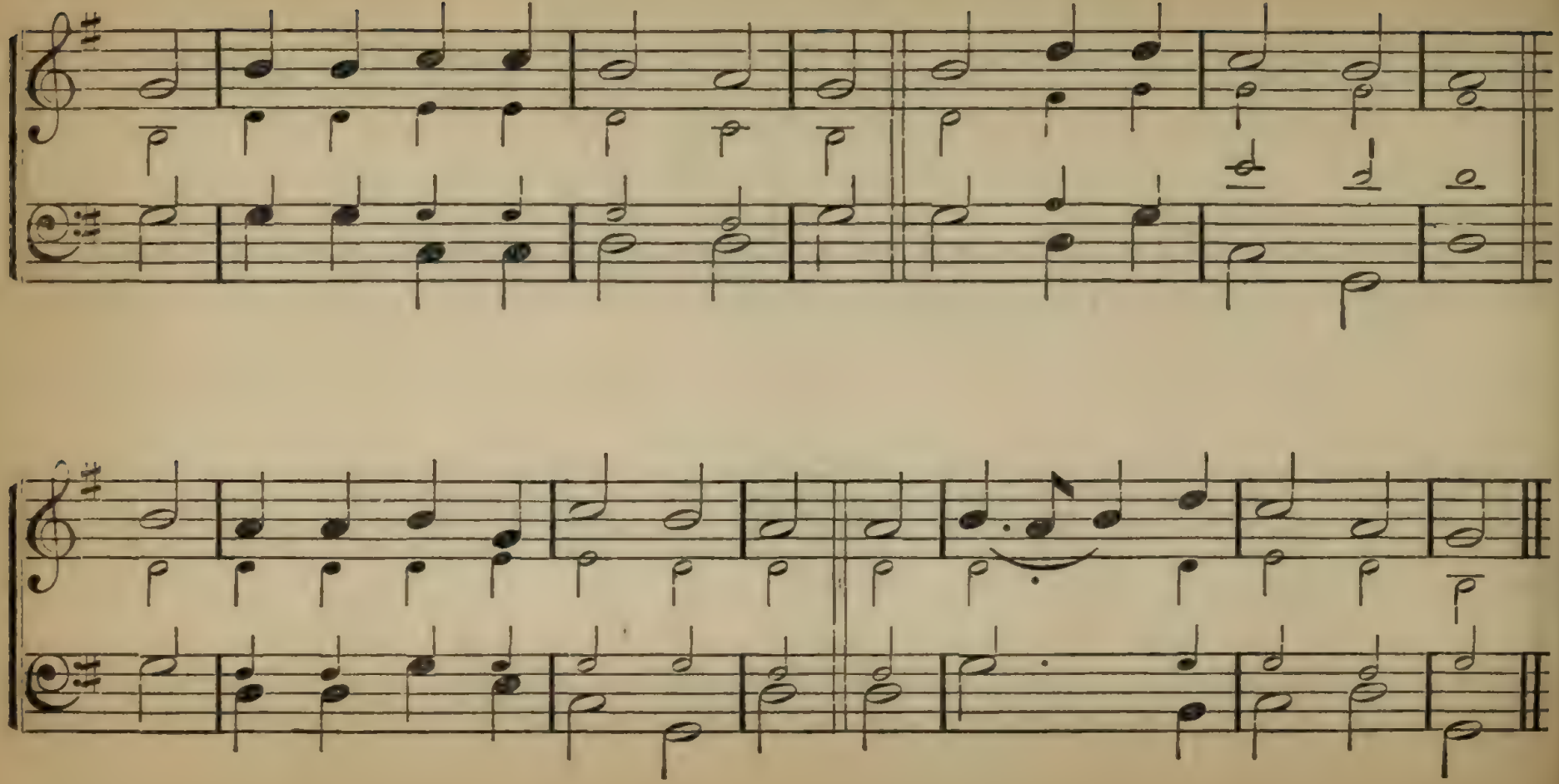


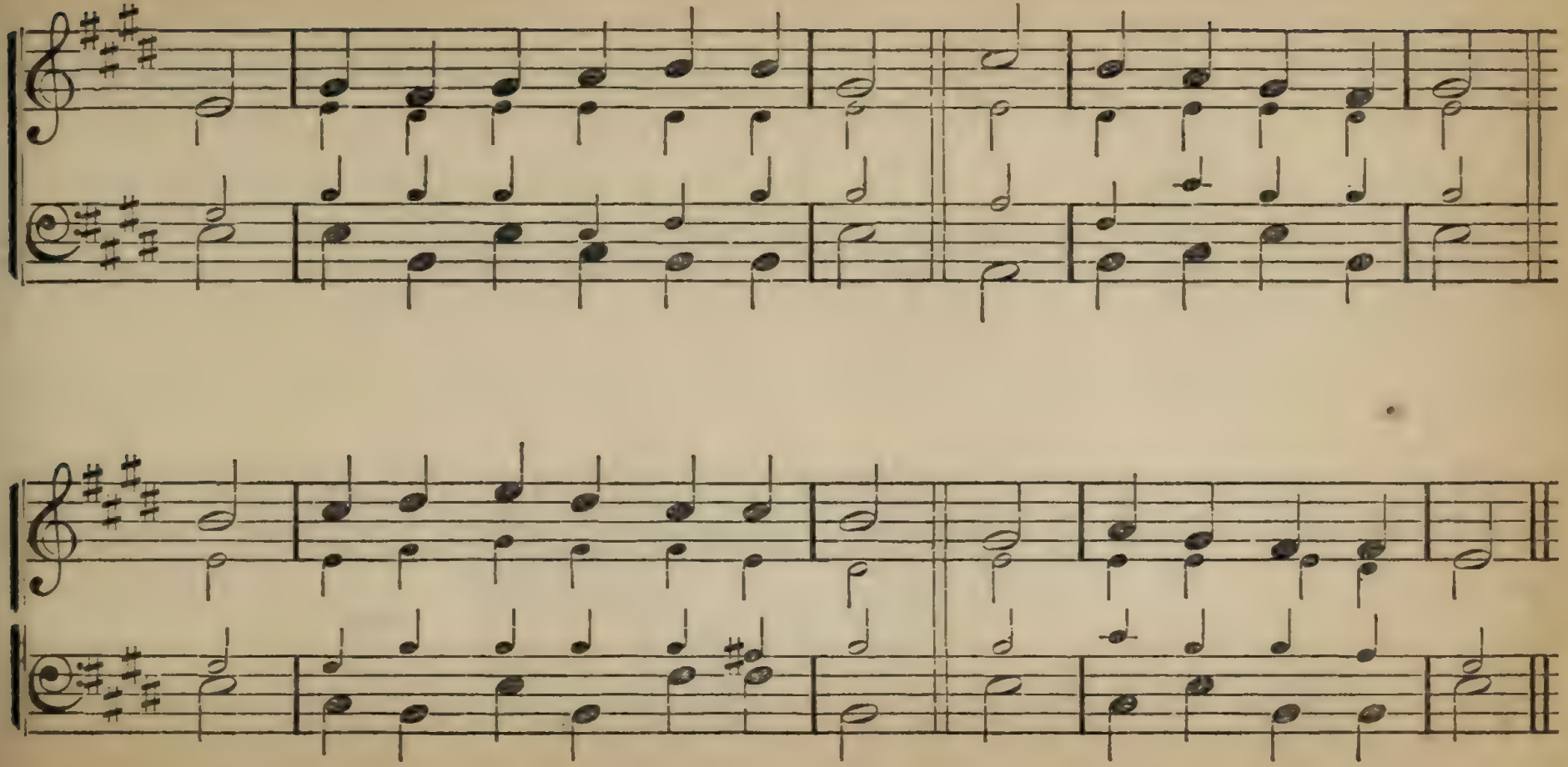
OTTO. C. M. (8.6.8.6.)



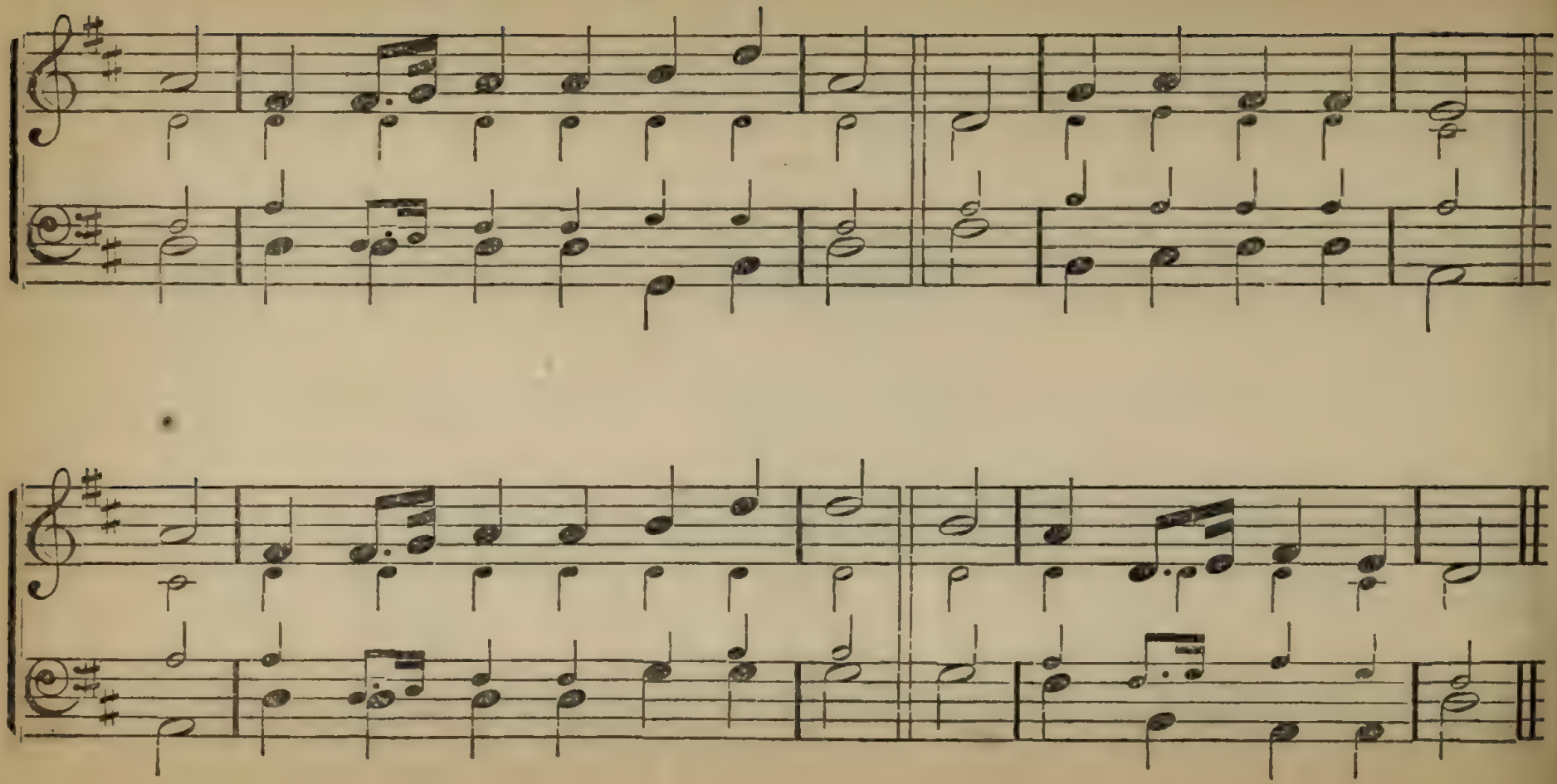


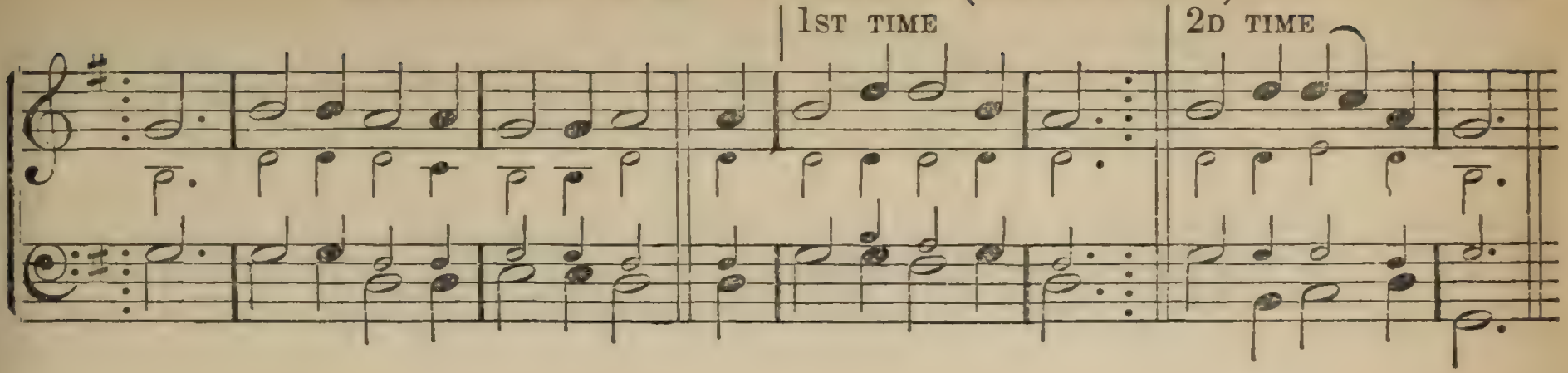
PETERBORO'. C. M. (8.6.8.6.)

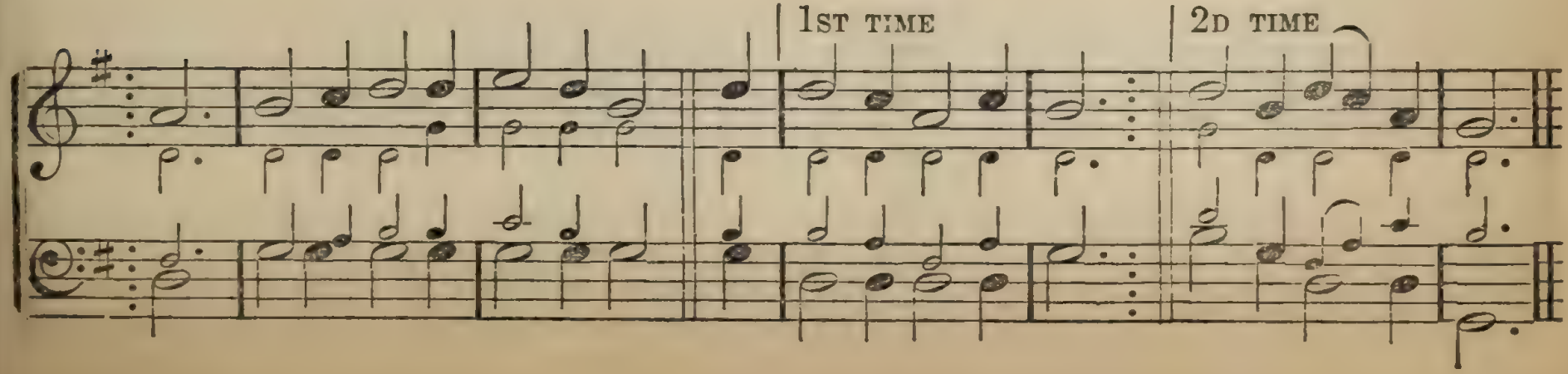




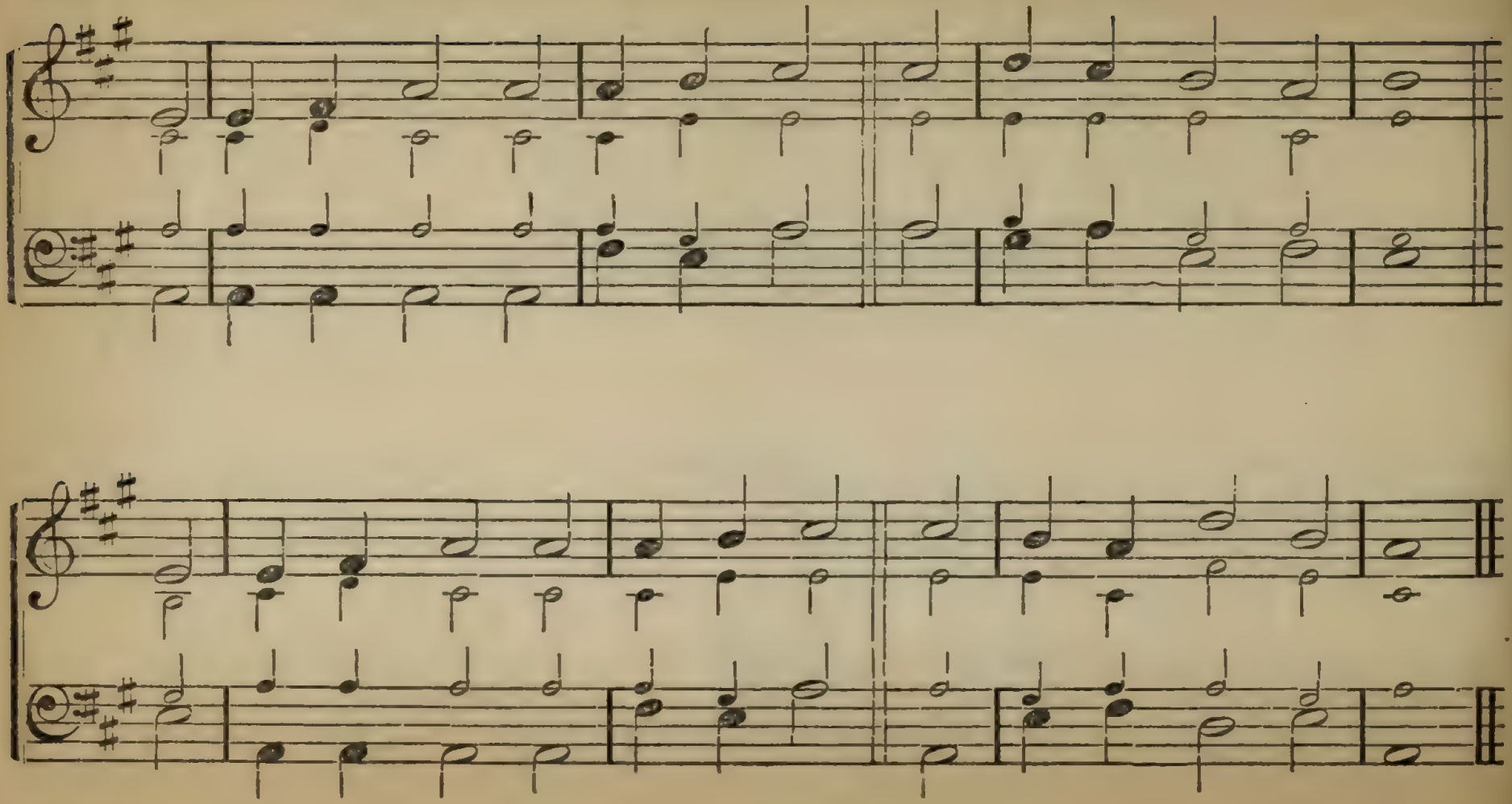
PRESTON. C. M. (8.6.8.6.)

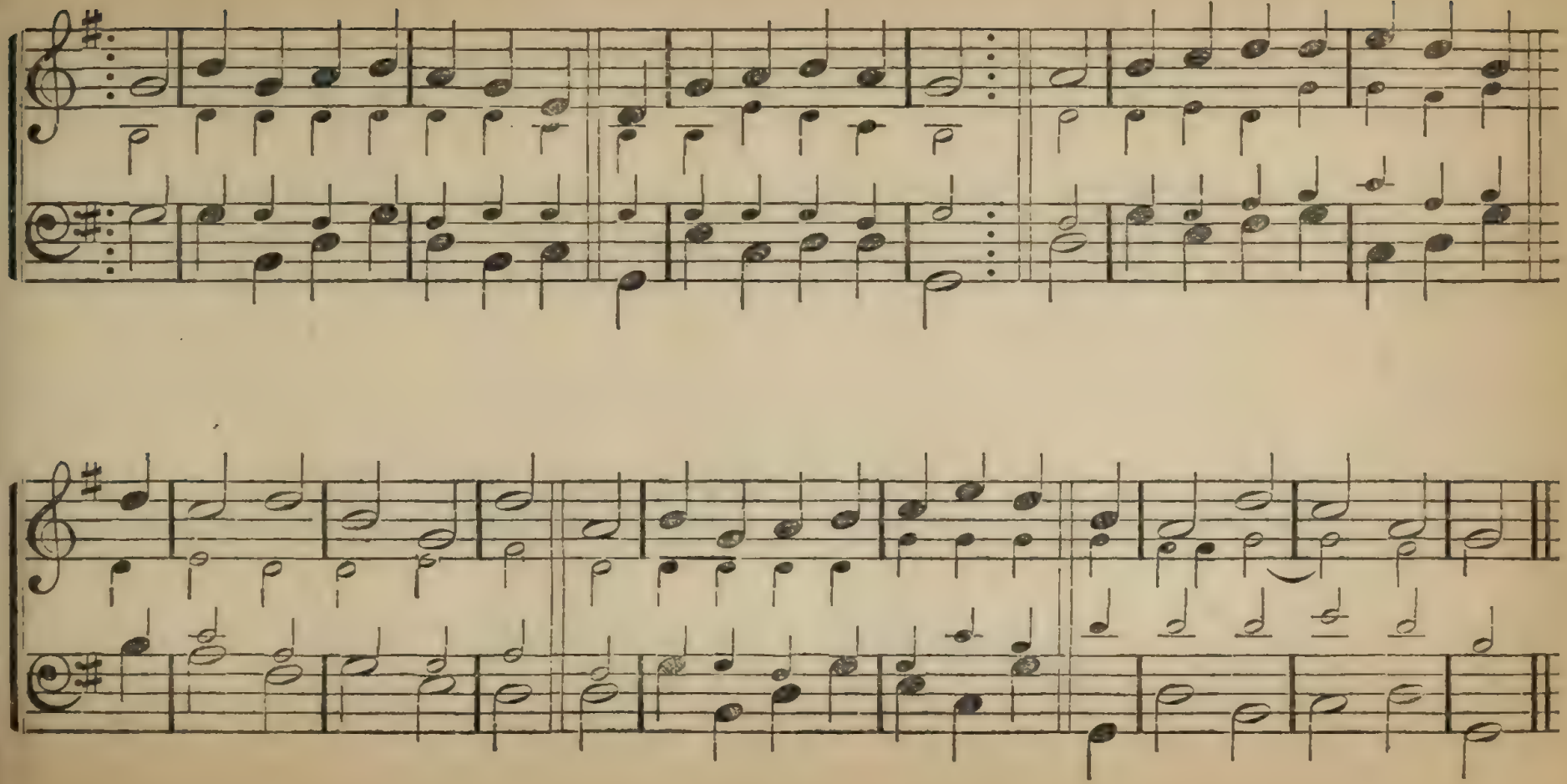



1ST TIME
2D TIME

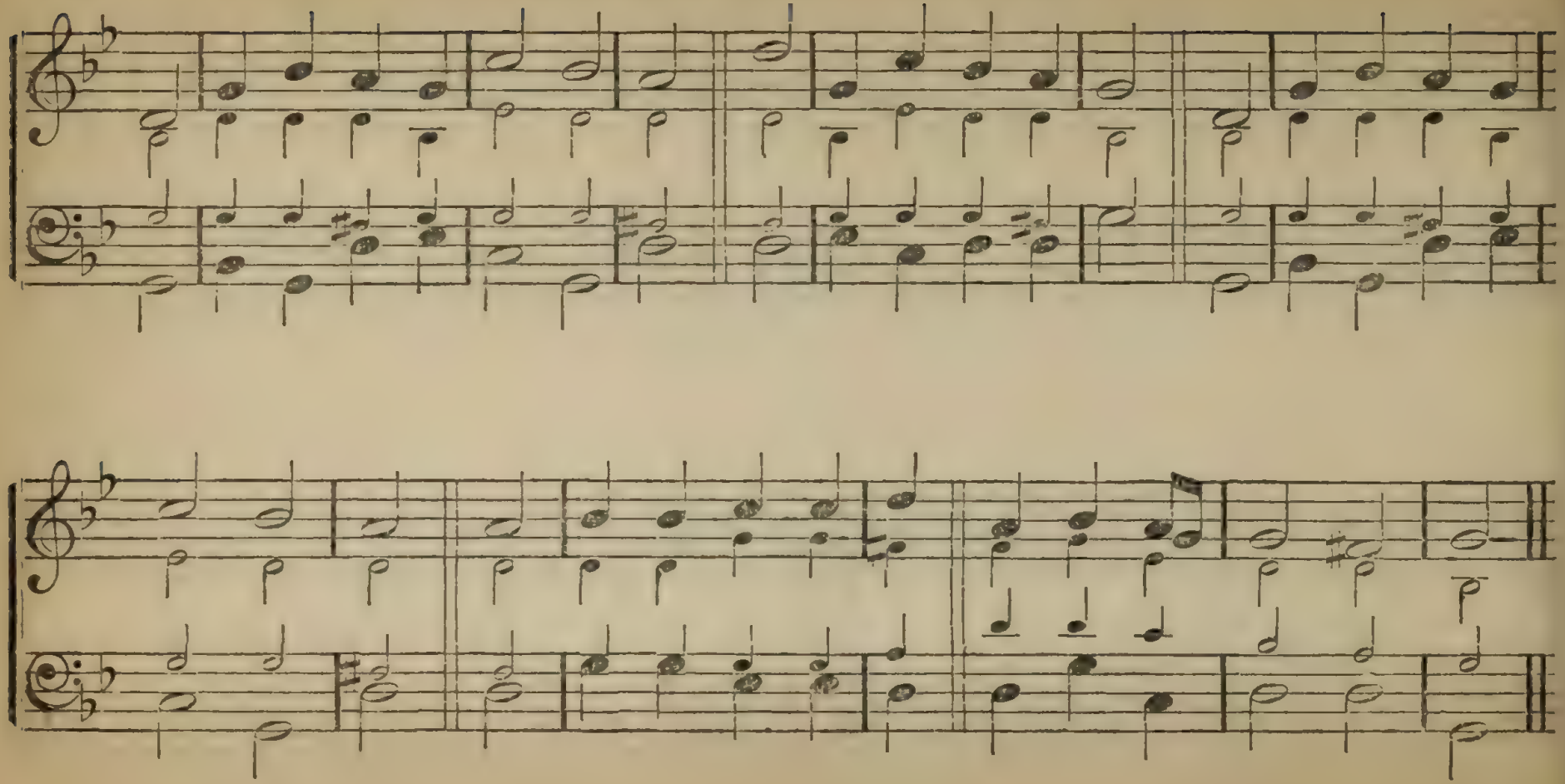

1ST TIME
2D TIME

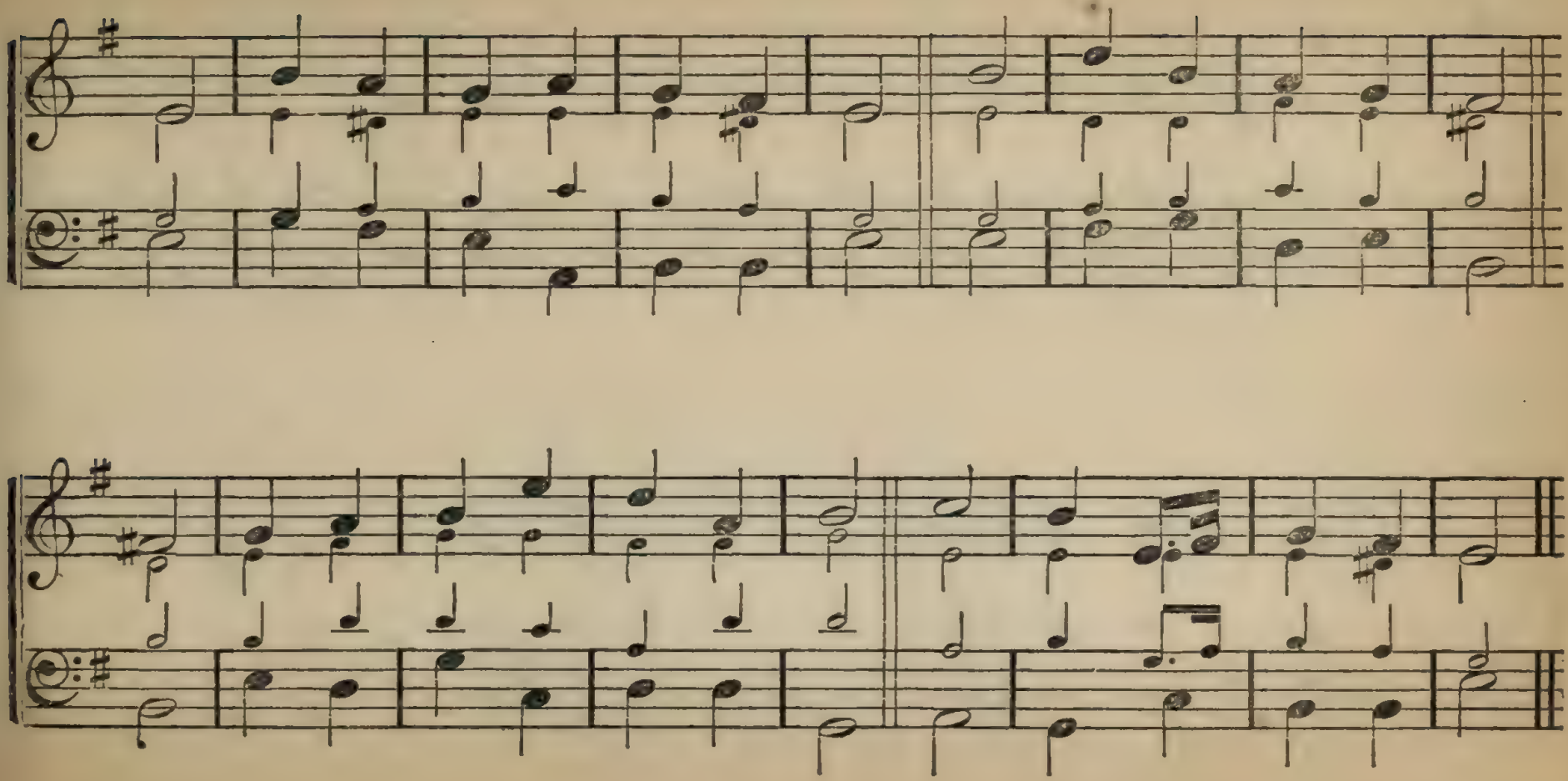
REEVES. C. M. (8.6.8.6.)



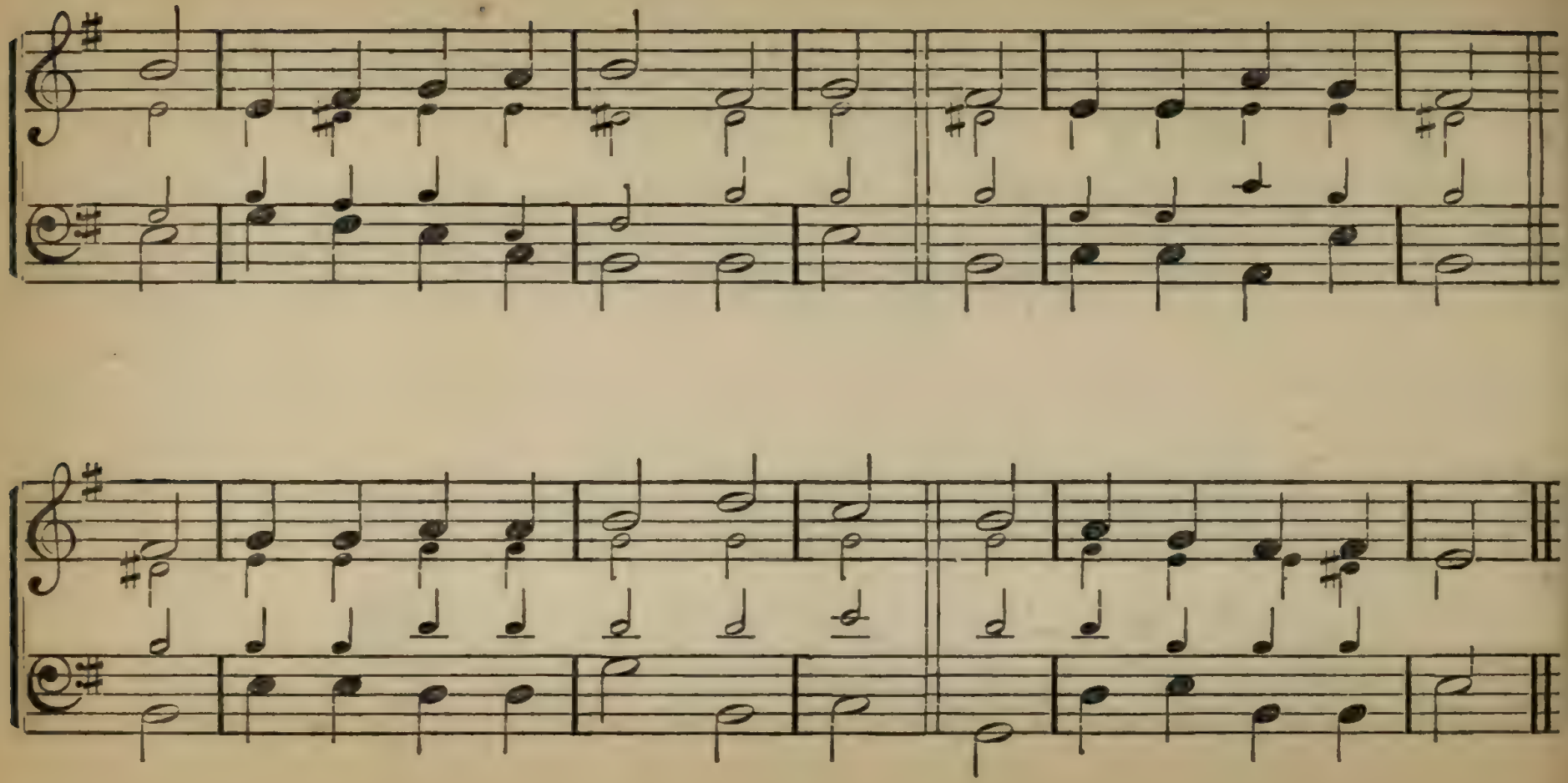


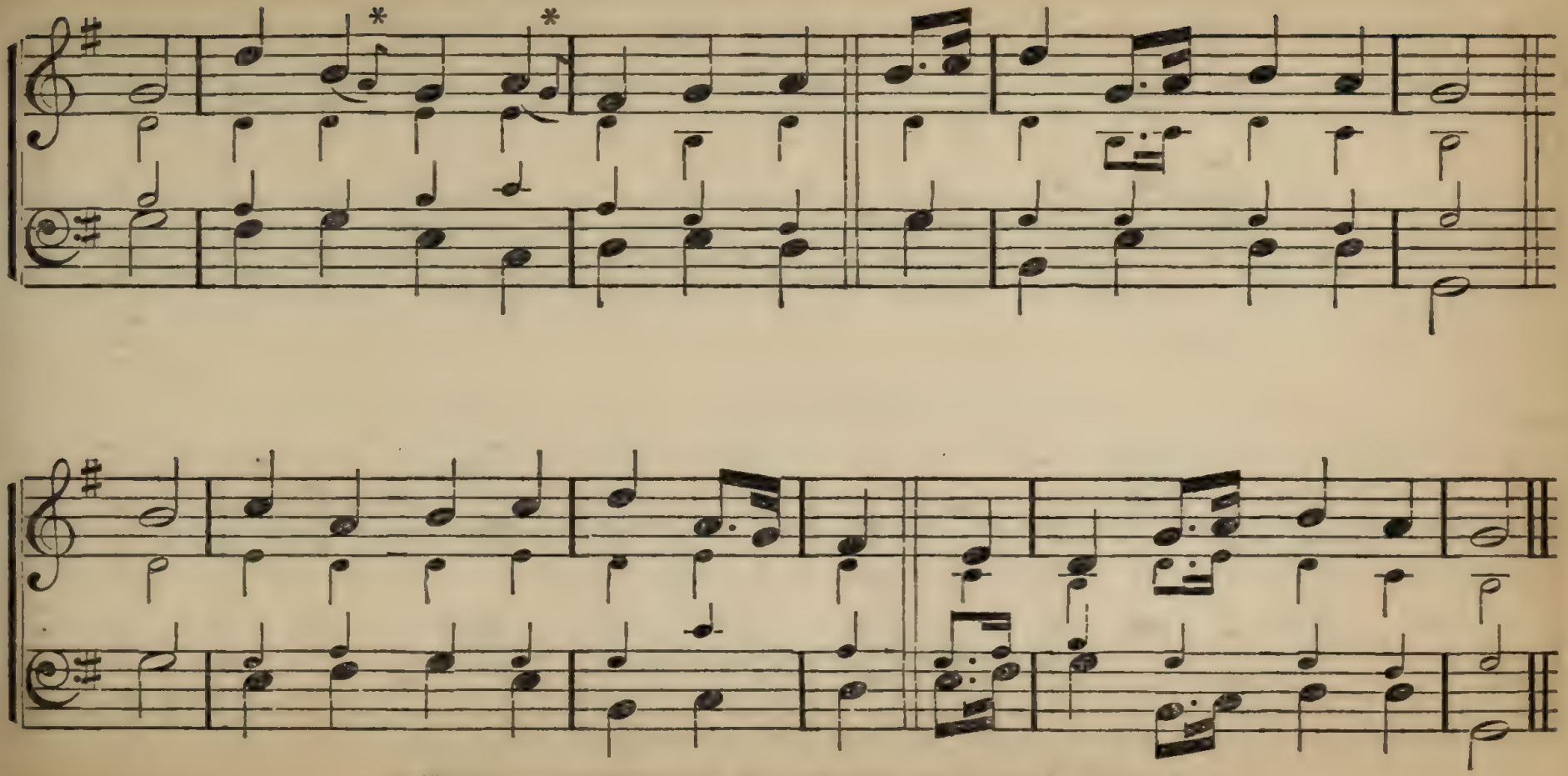
SHORNE. C. M. (8.6.8.6.)





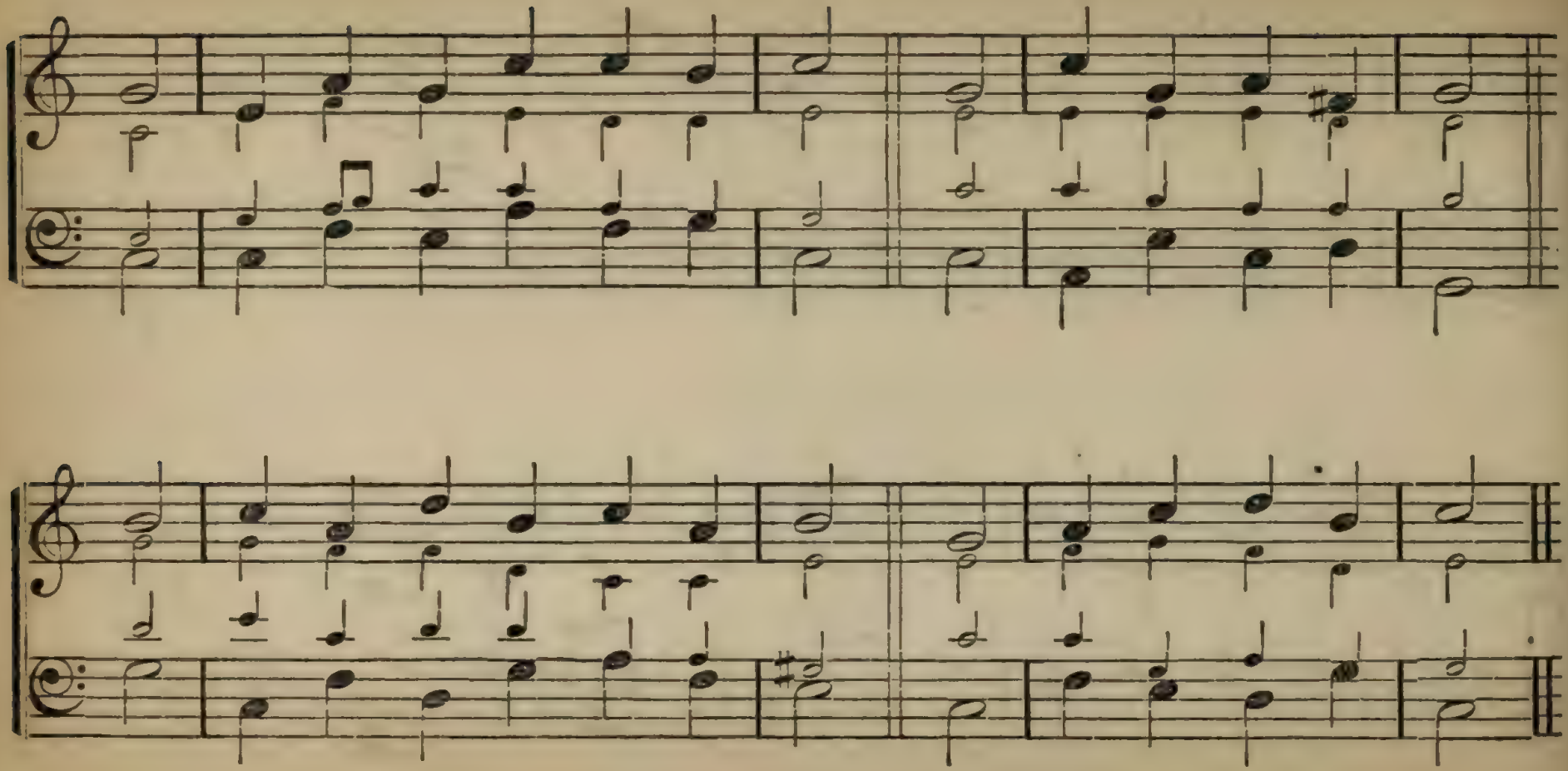
STELLO. C. M. (8.6.8.6.)

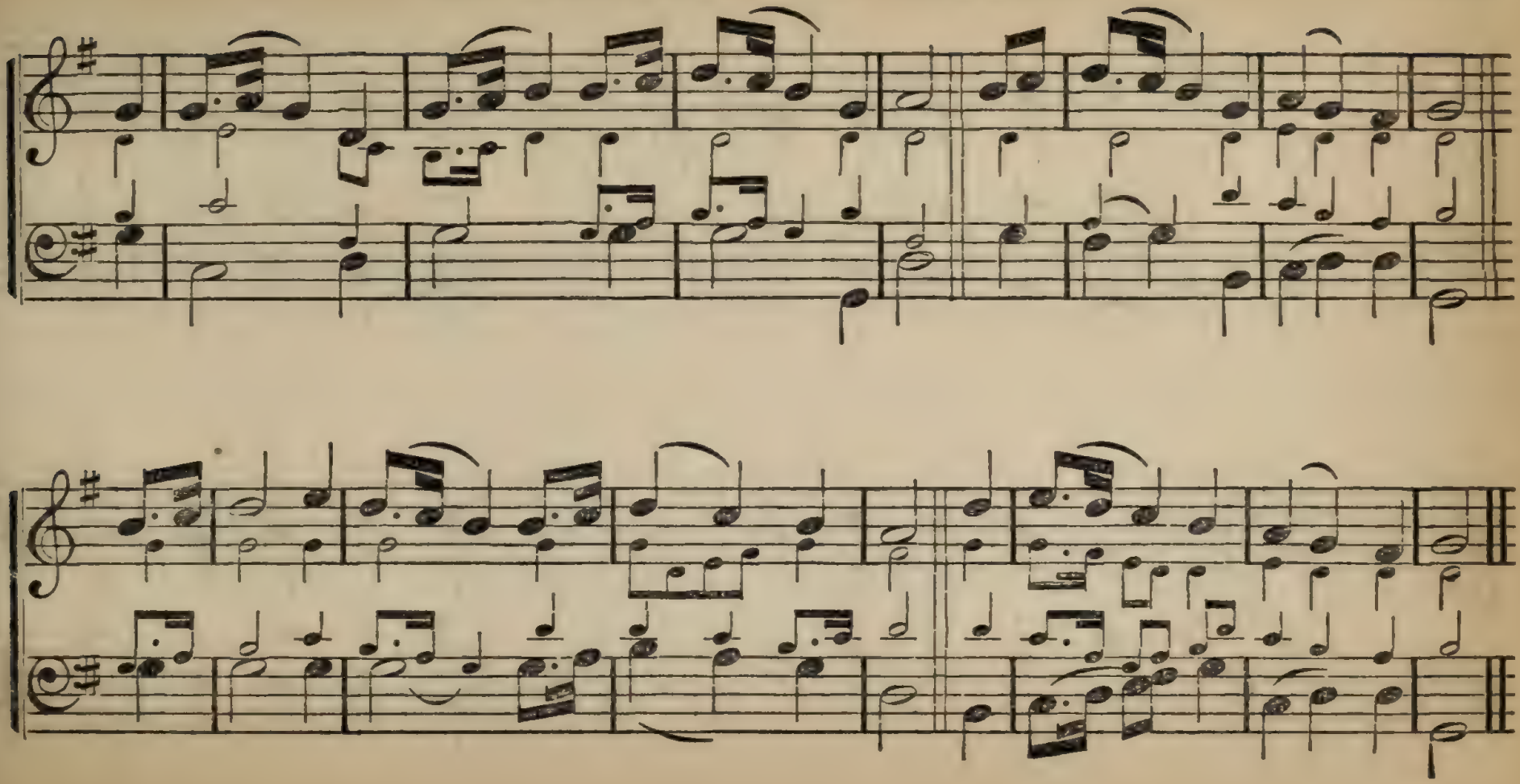




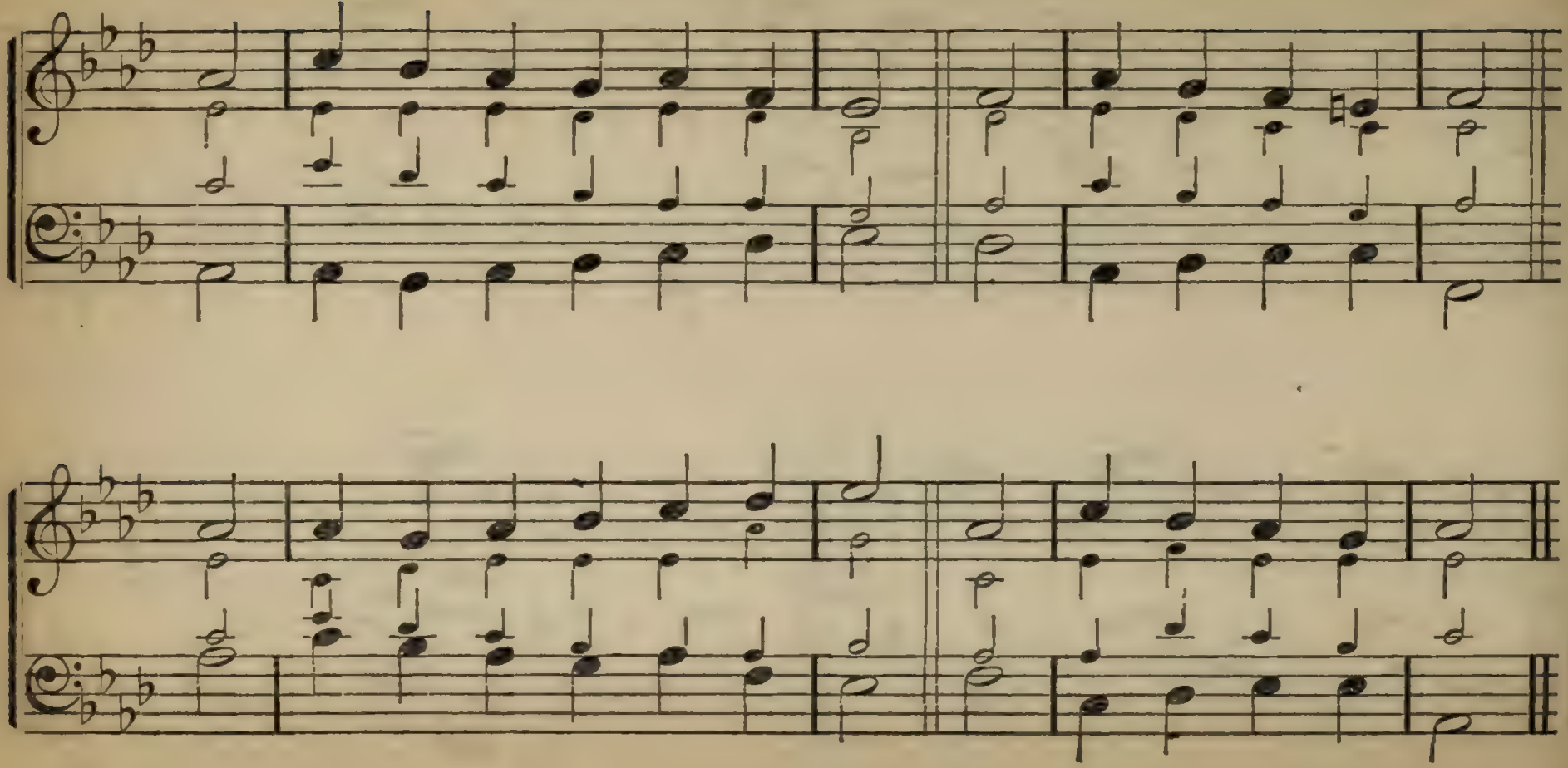
* *The tones indicated by these small notes may be omitted.*

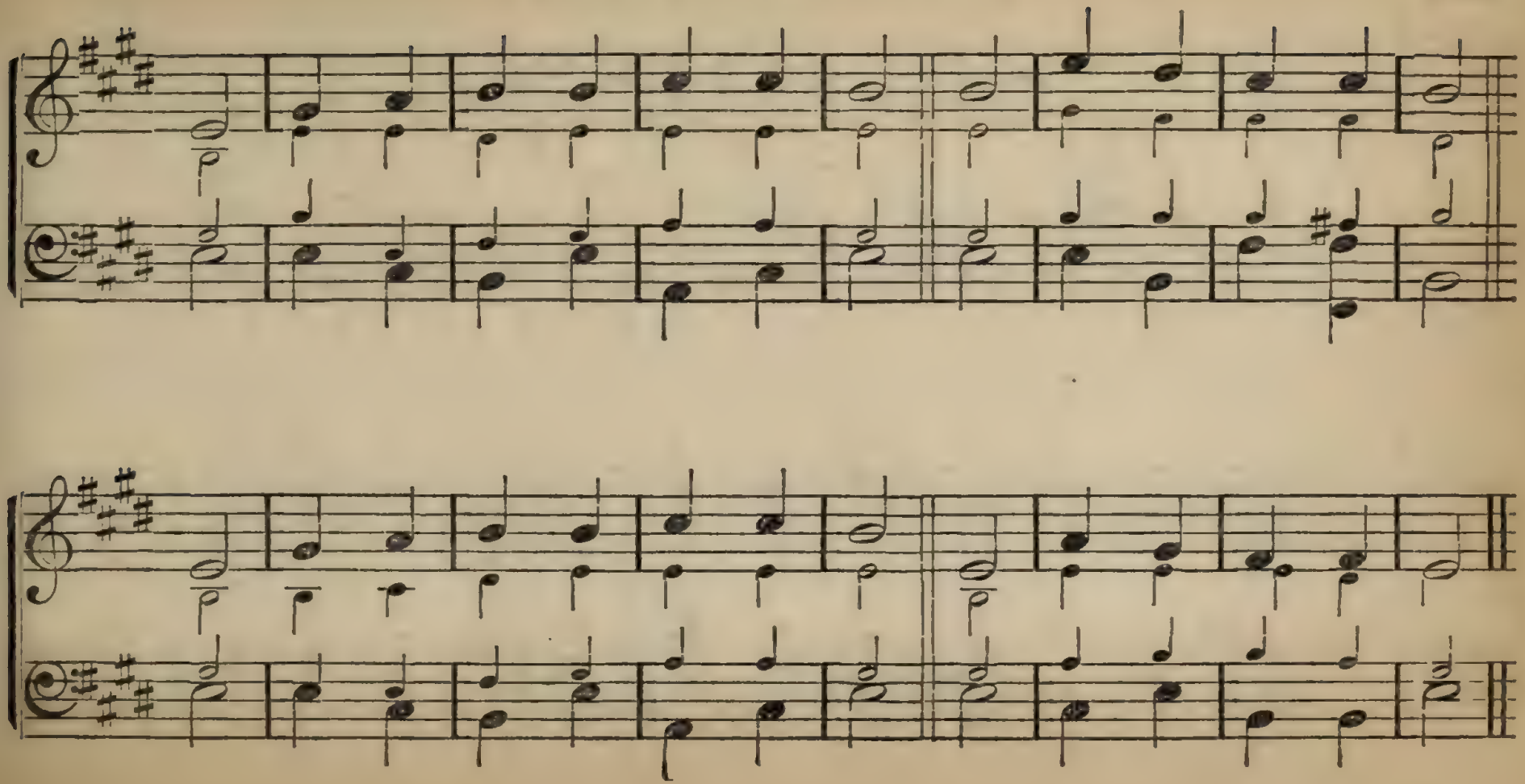
ST. ANN'S. C. M. (8.6.8.6.)



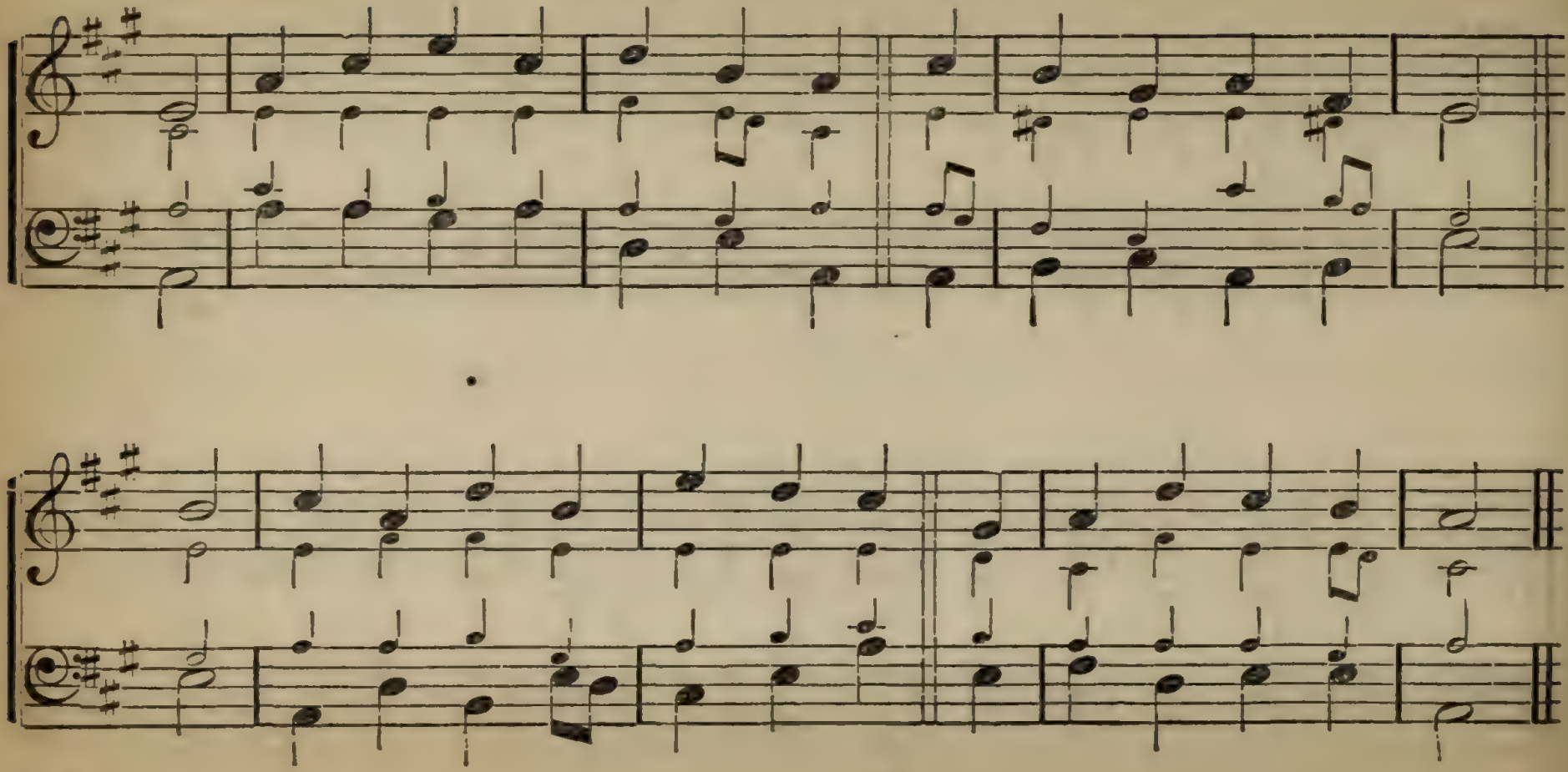


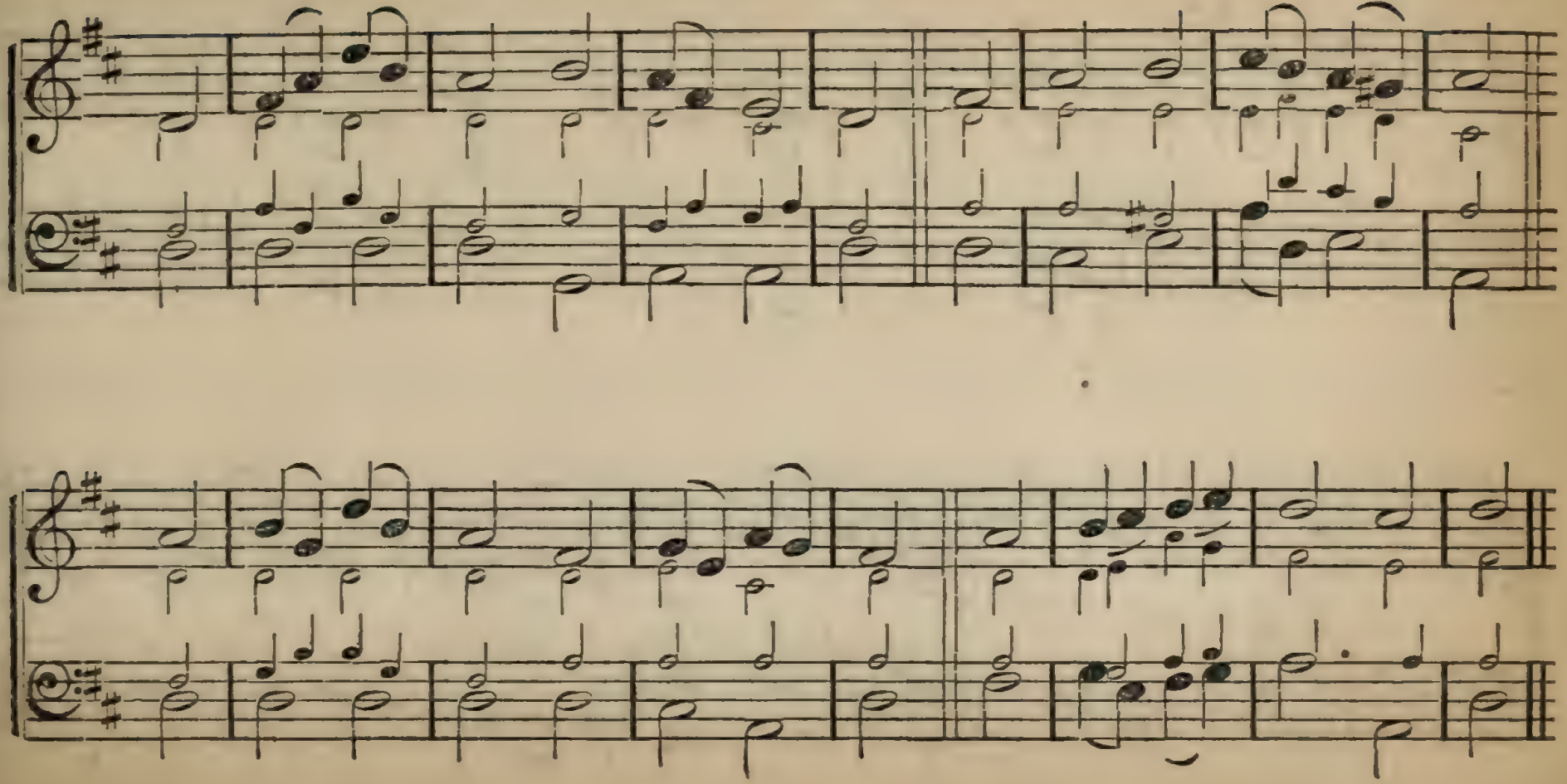
ST. NICHOLAS. C. M. (8.6.8.6.)



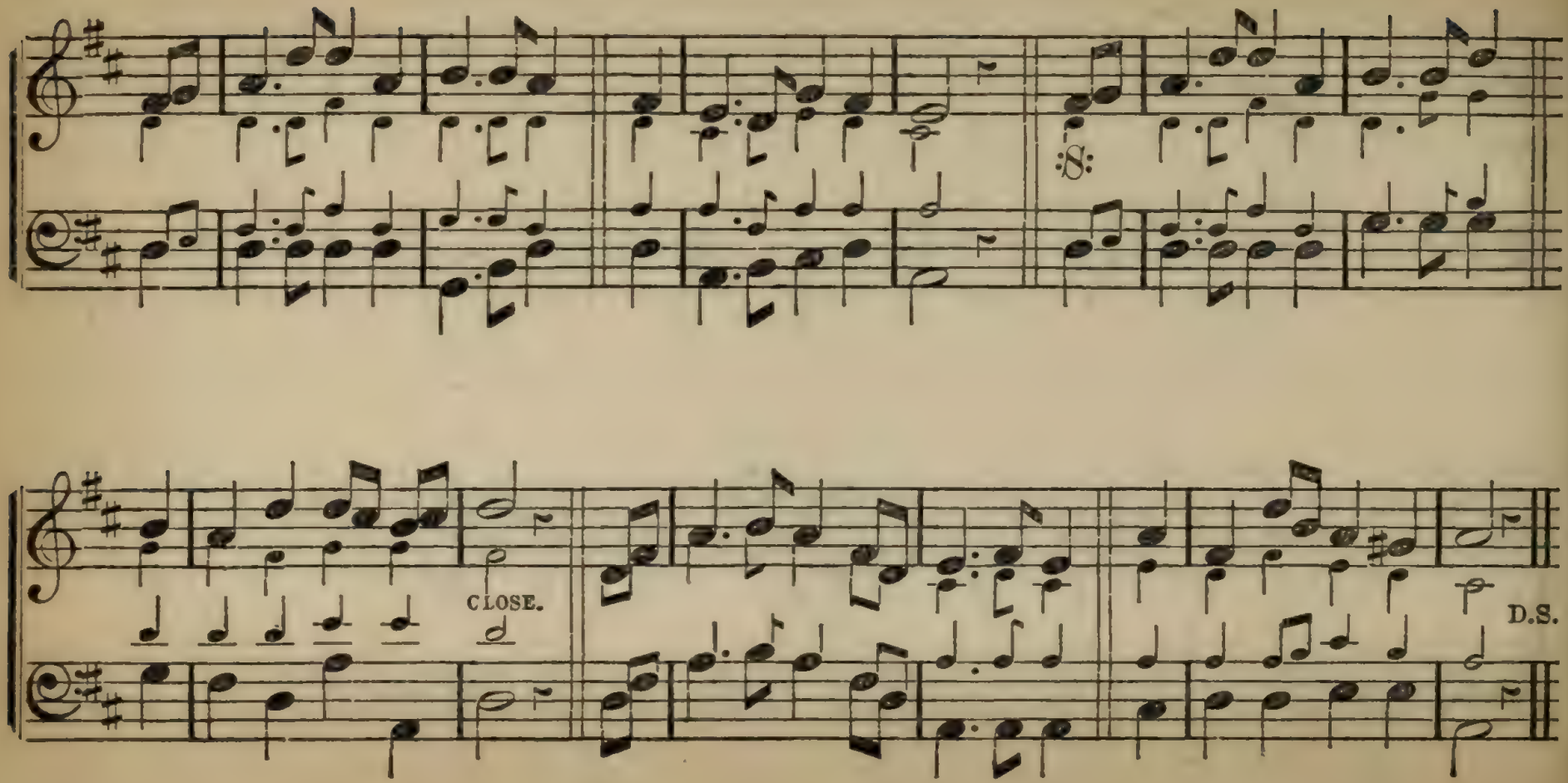


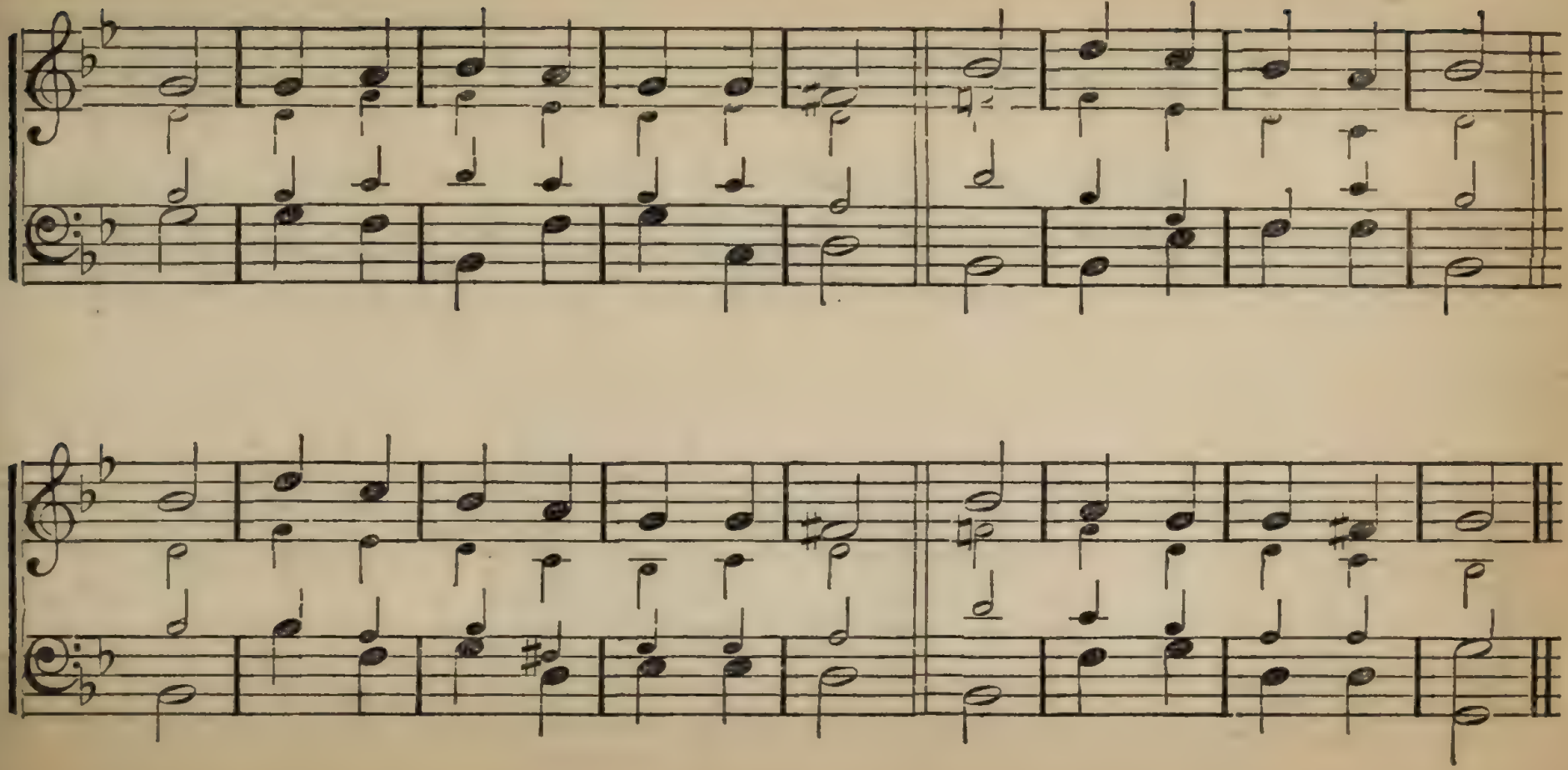
TIBER. C. M. (8.6.8.6.)



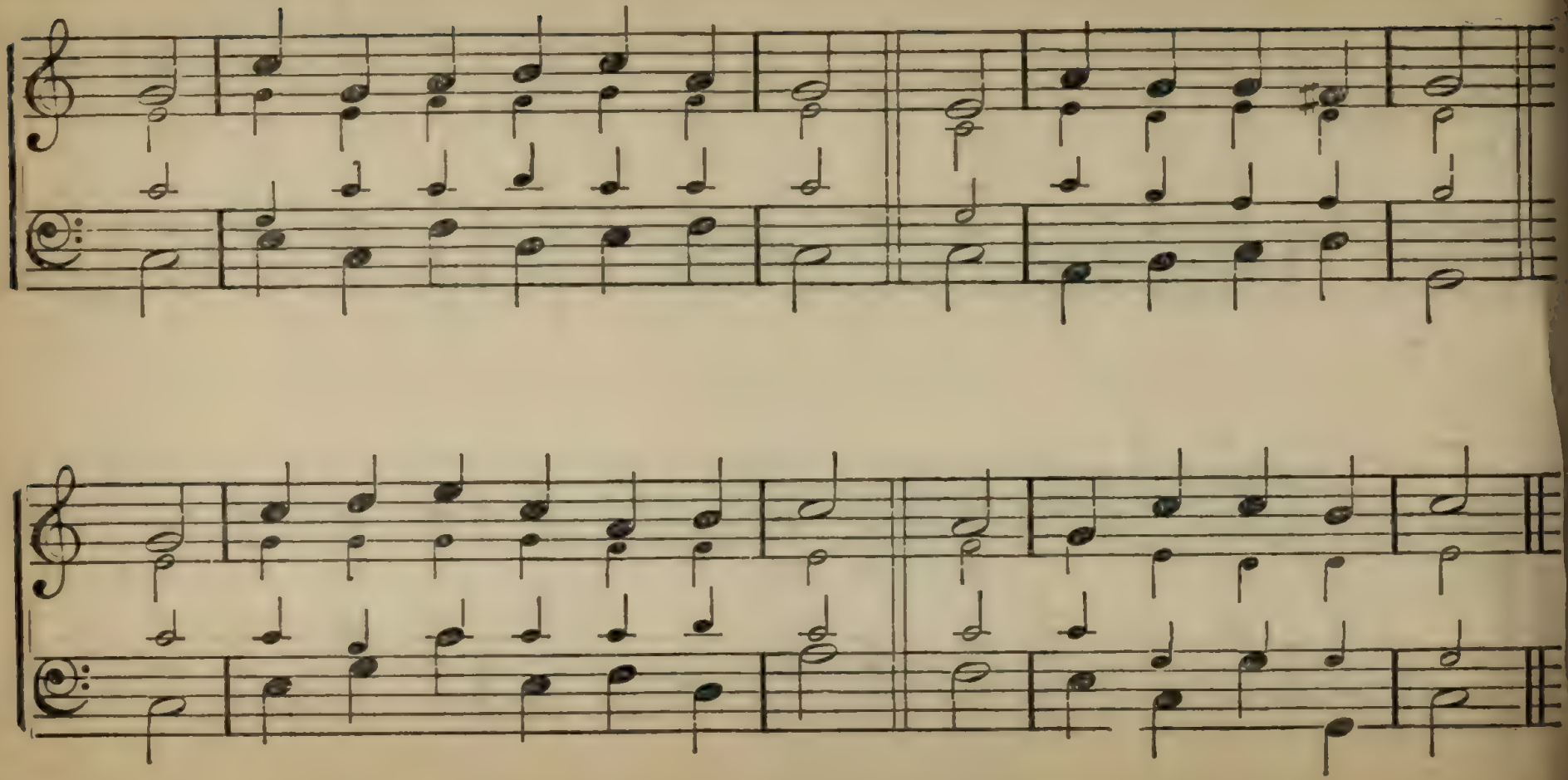


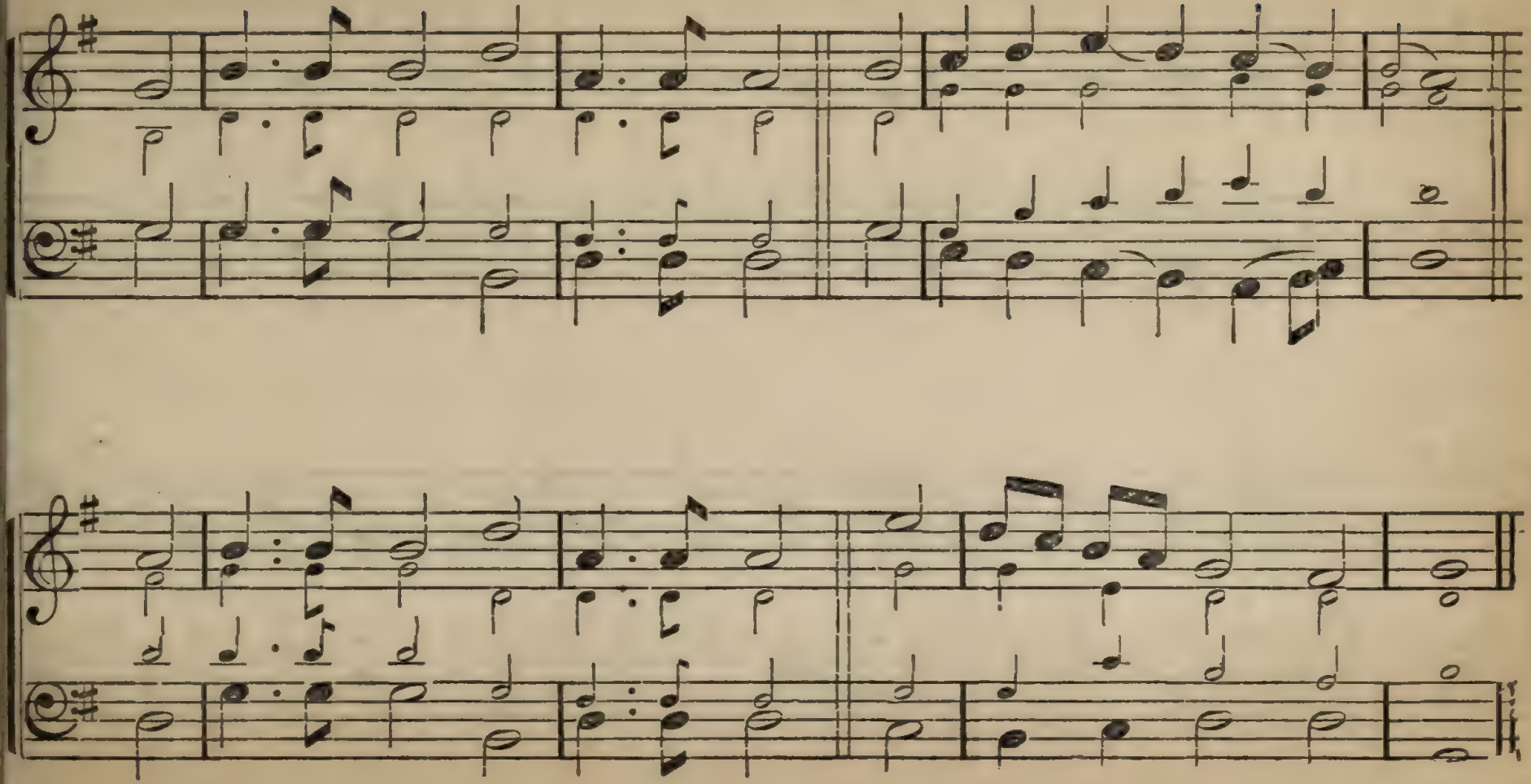
WAYNE. C. M. Double. (8.6.8.6.8.6.8.6.)



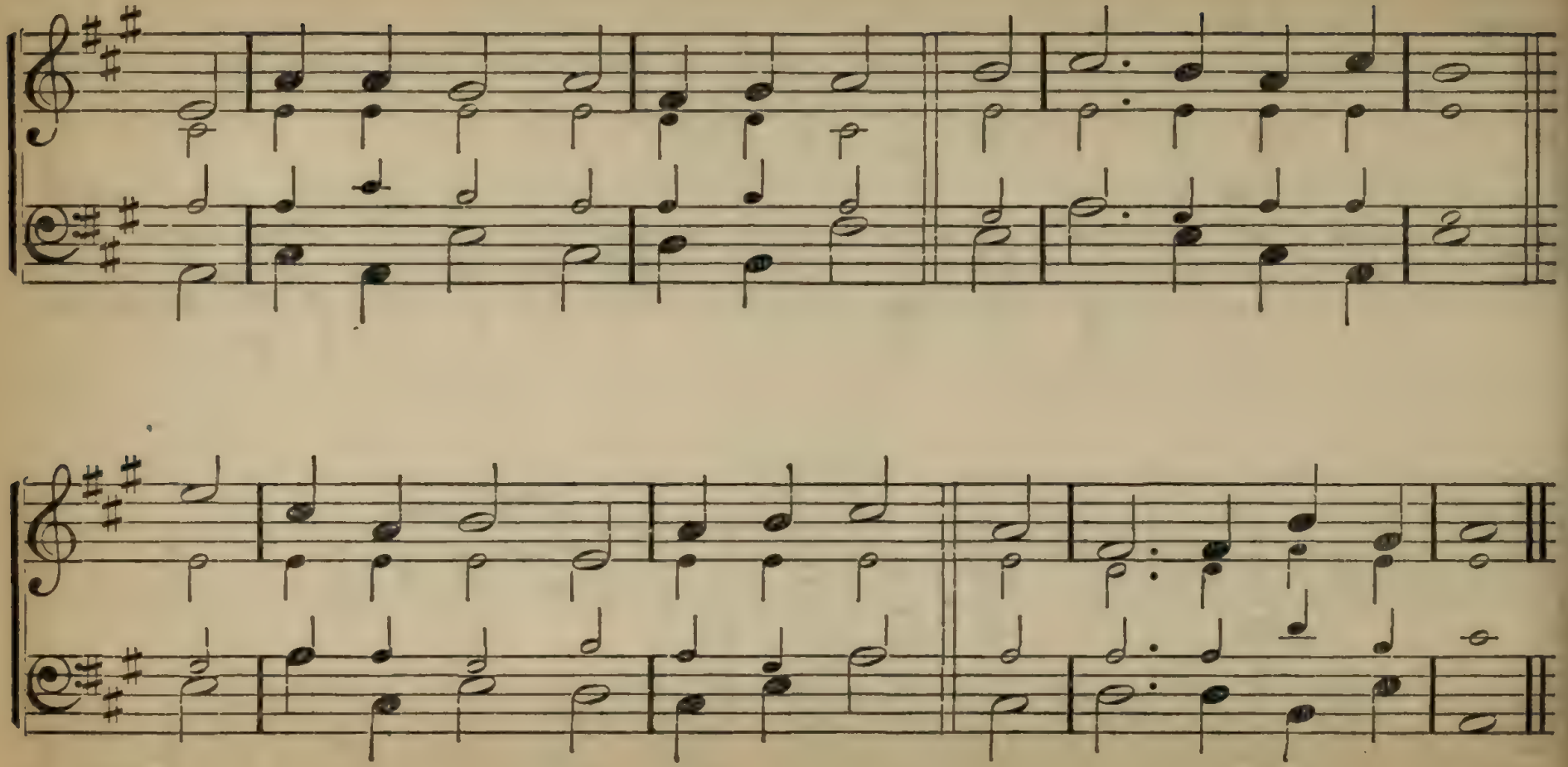


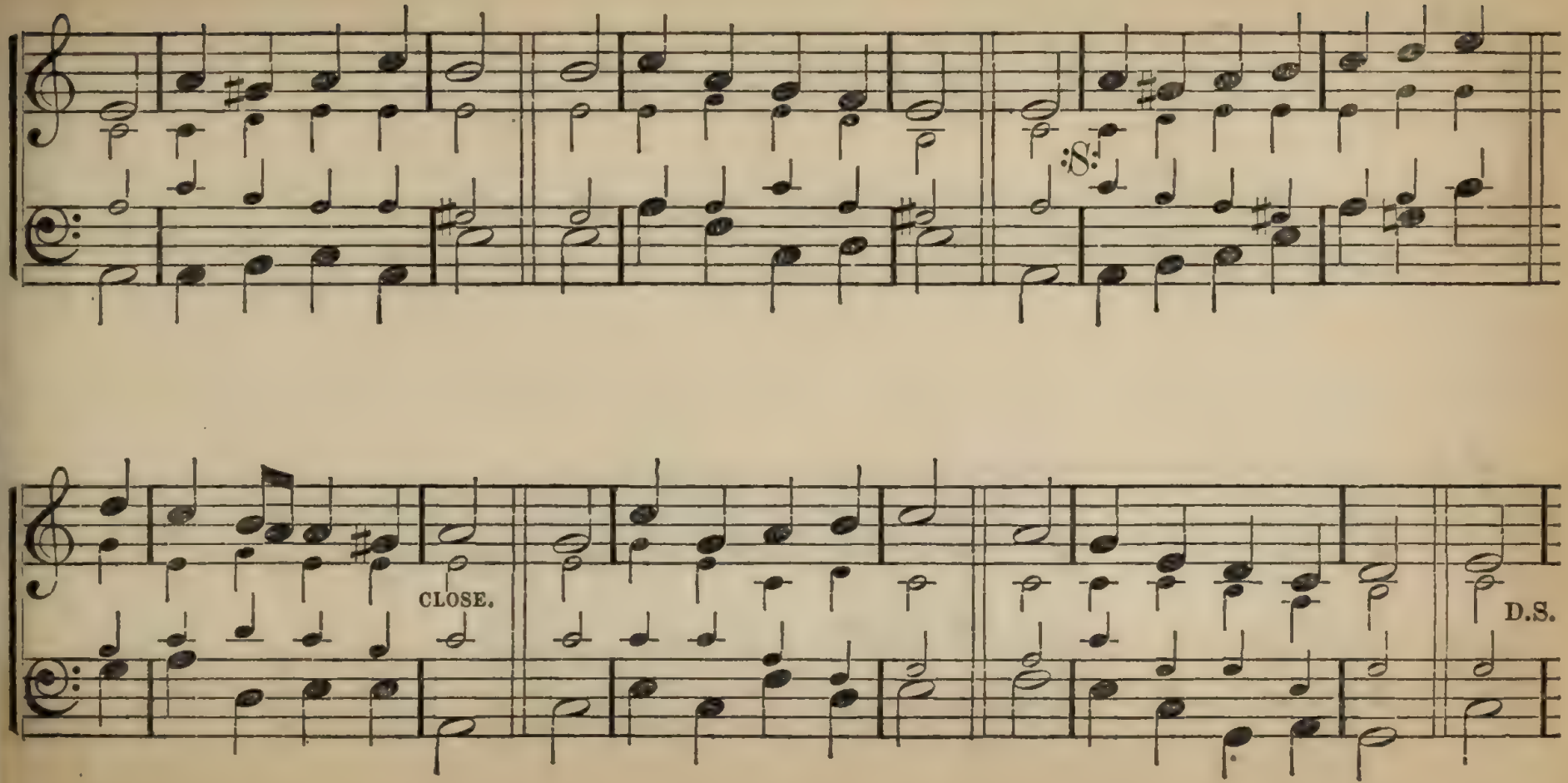
WOODS C. M. (8.6.8.6.)



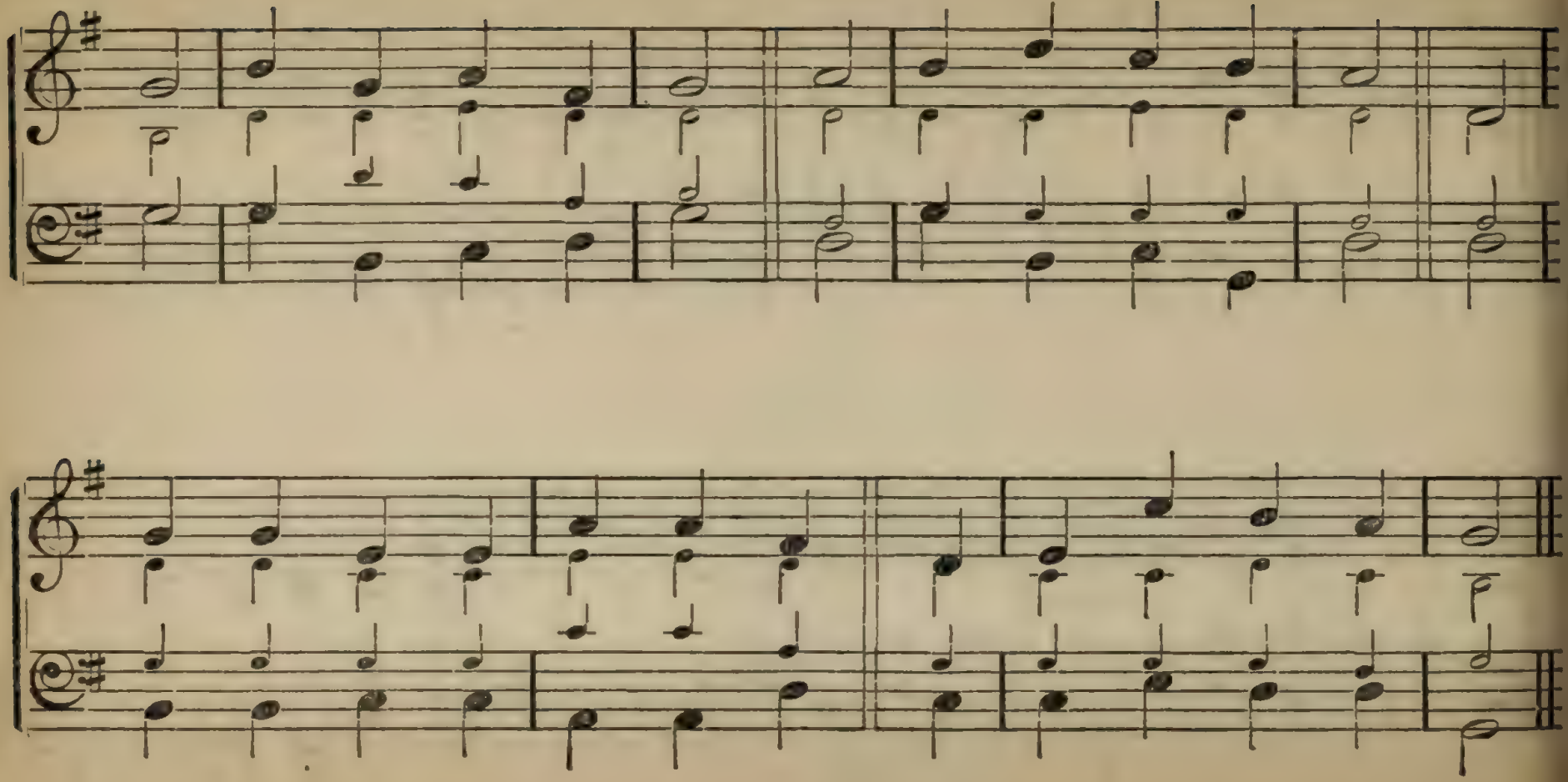


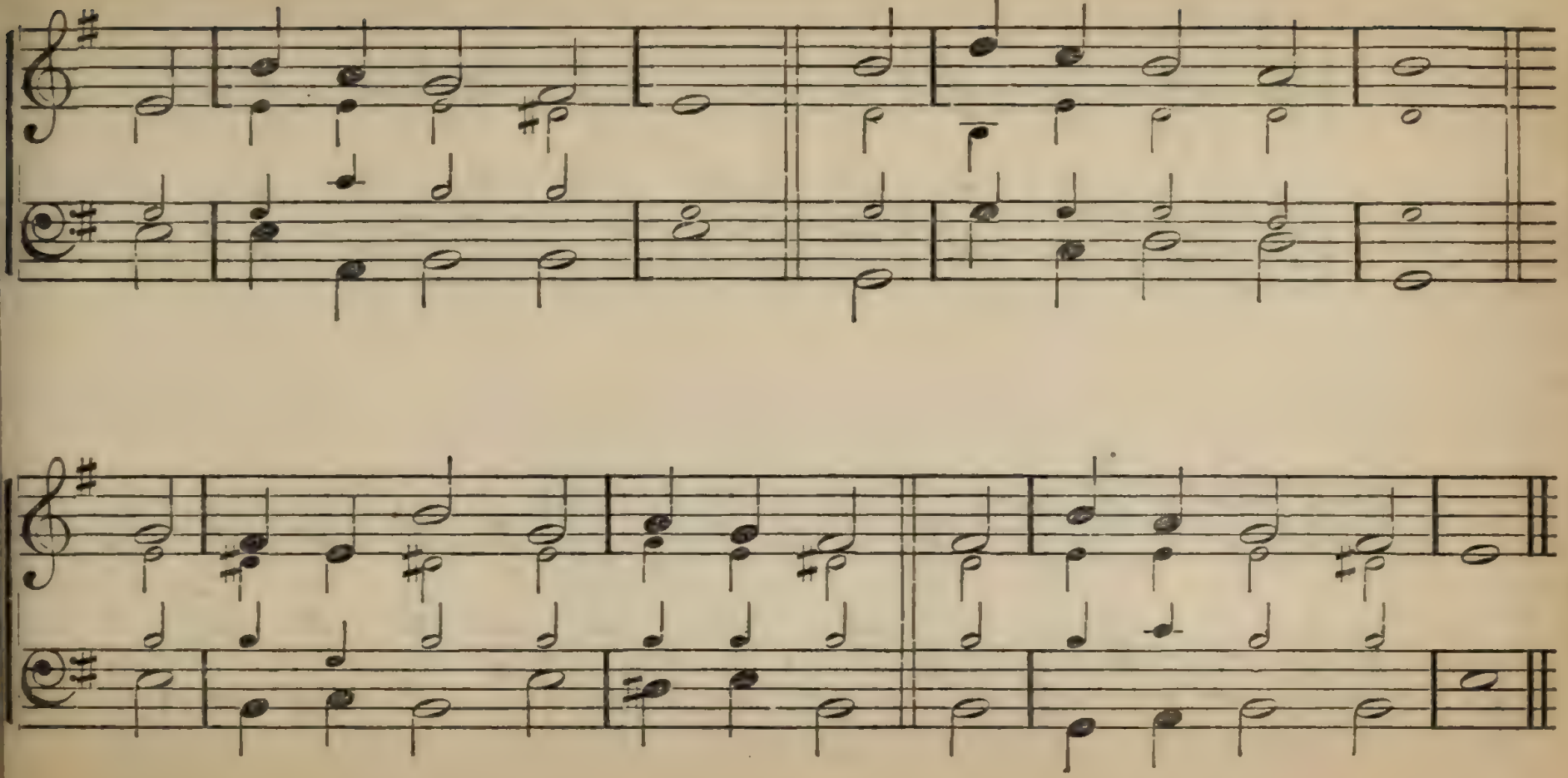
XAVIER. C. M. (8.6.8.6.)



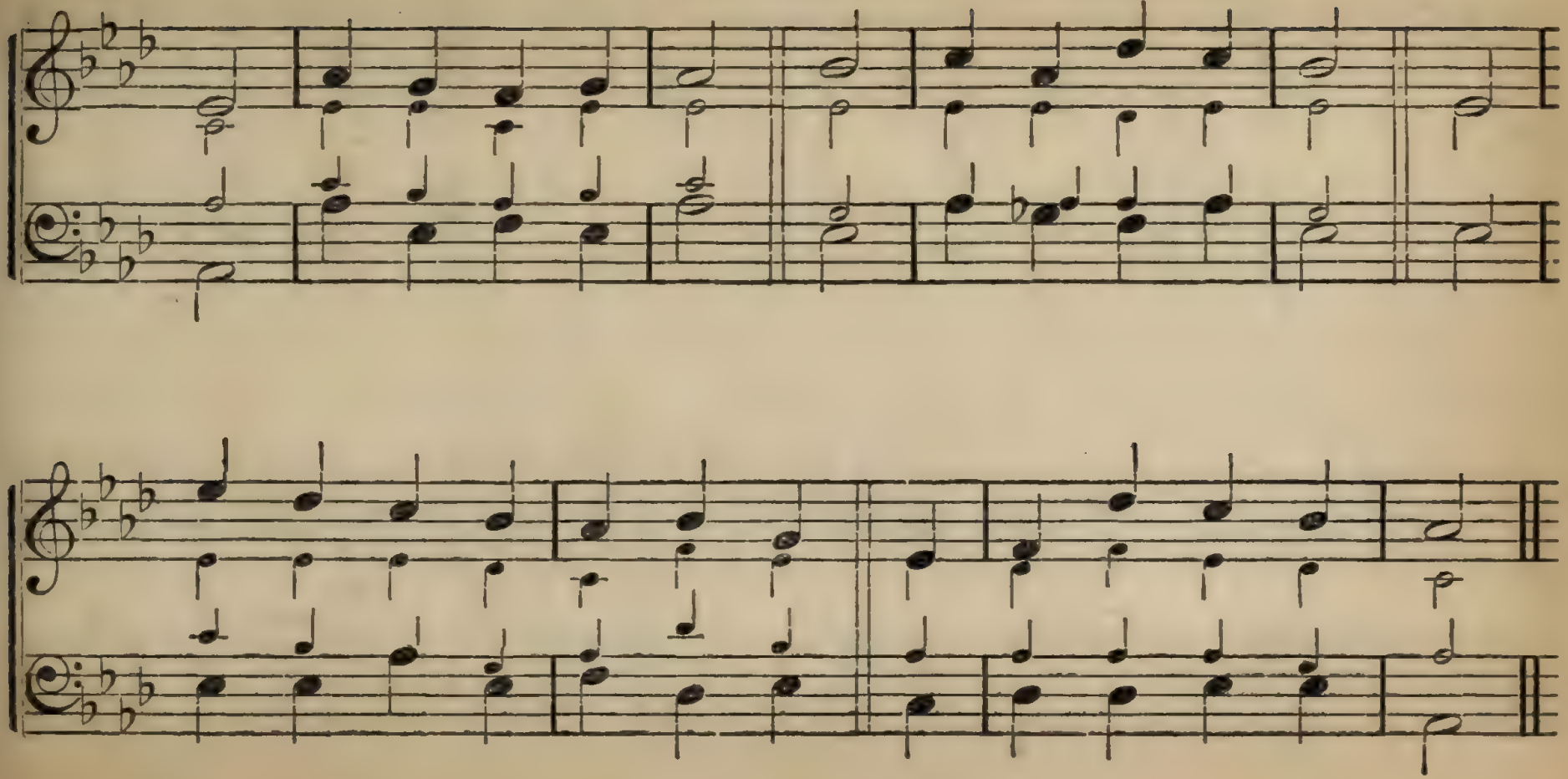

:S:
CLOSE.
D.S.

ATHOL. S. M. (6.6.8.6.)

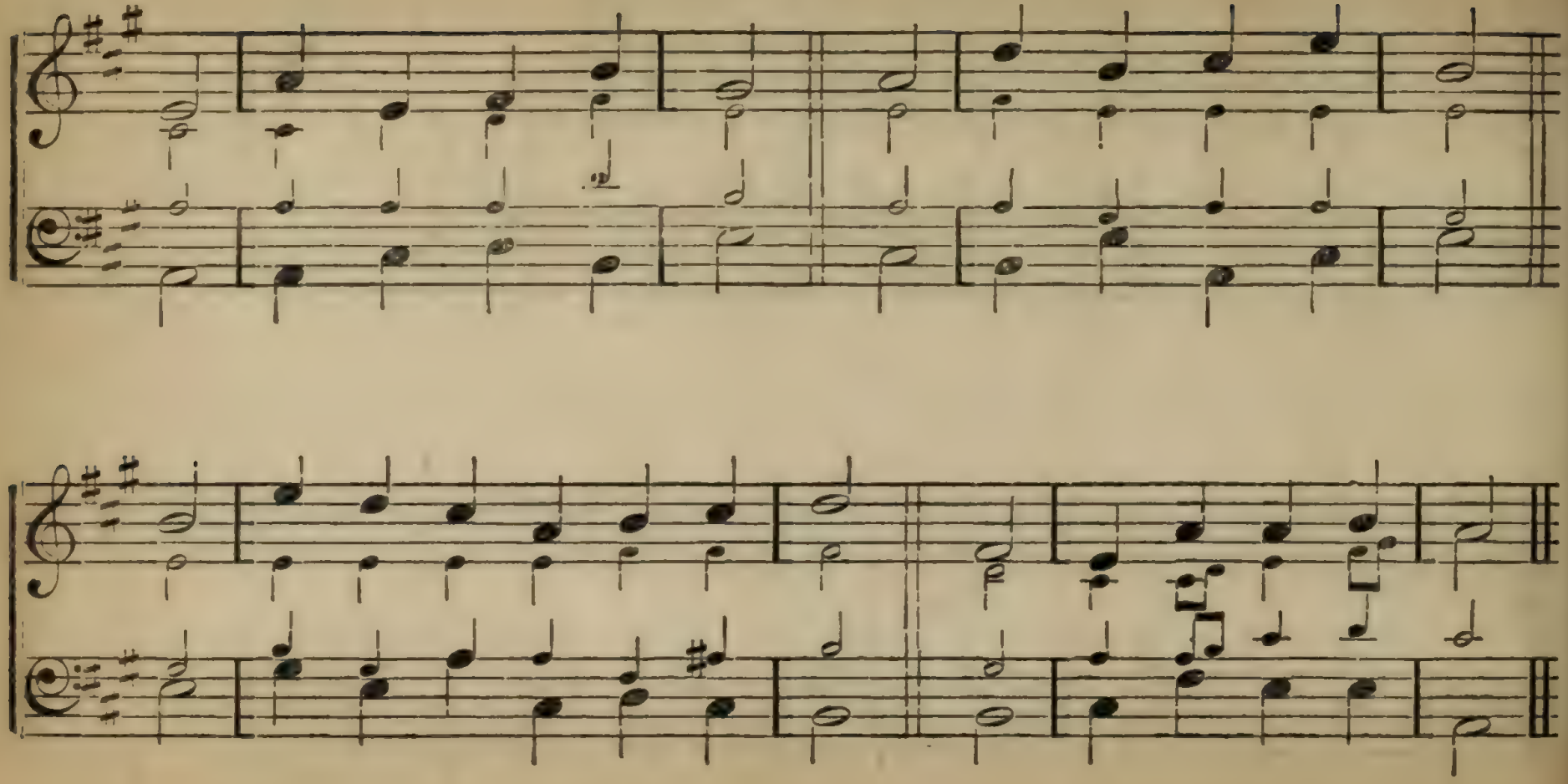


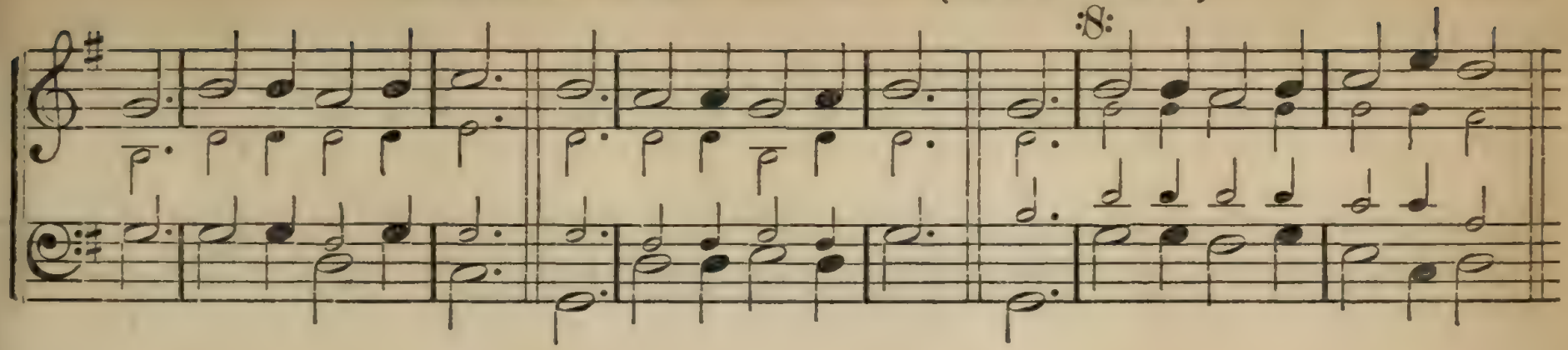


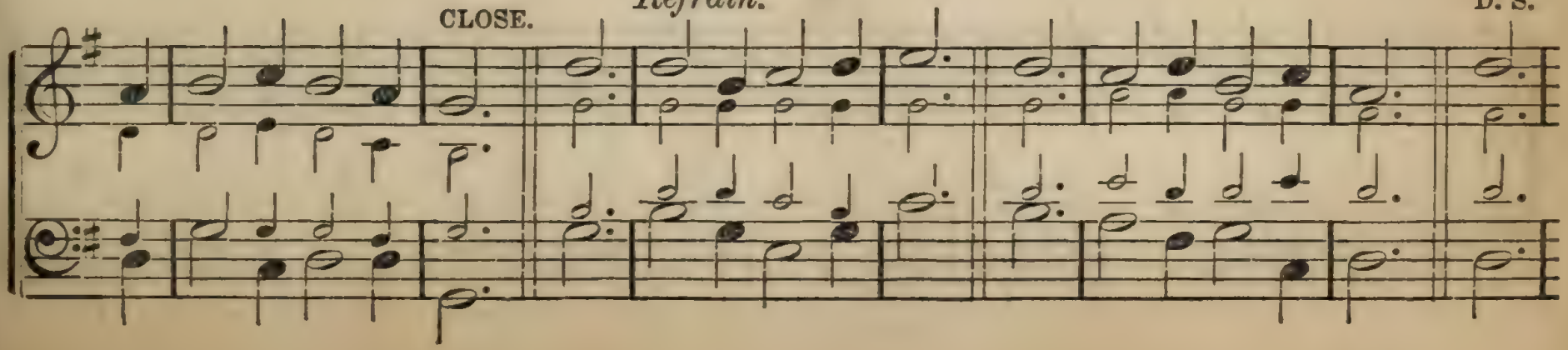
BADEA. S. M. (6.6.8.6.)



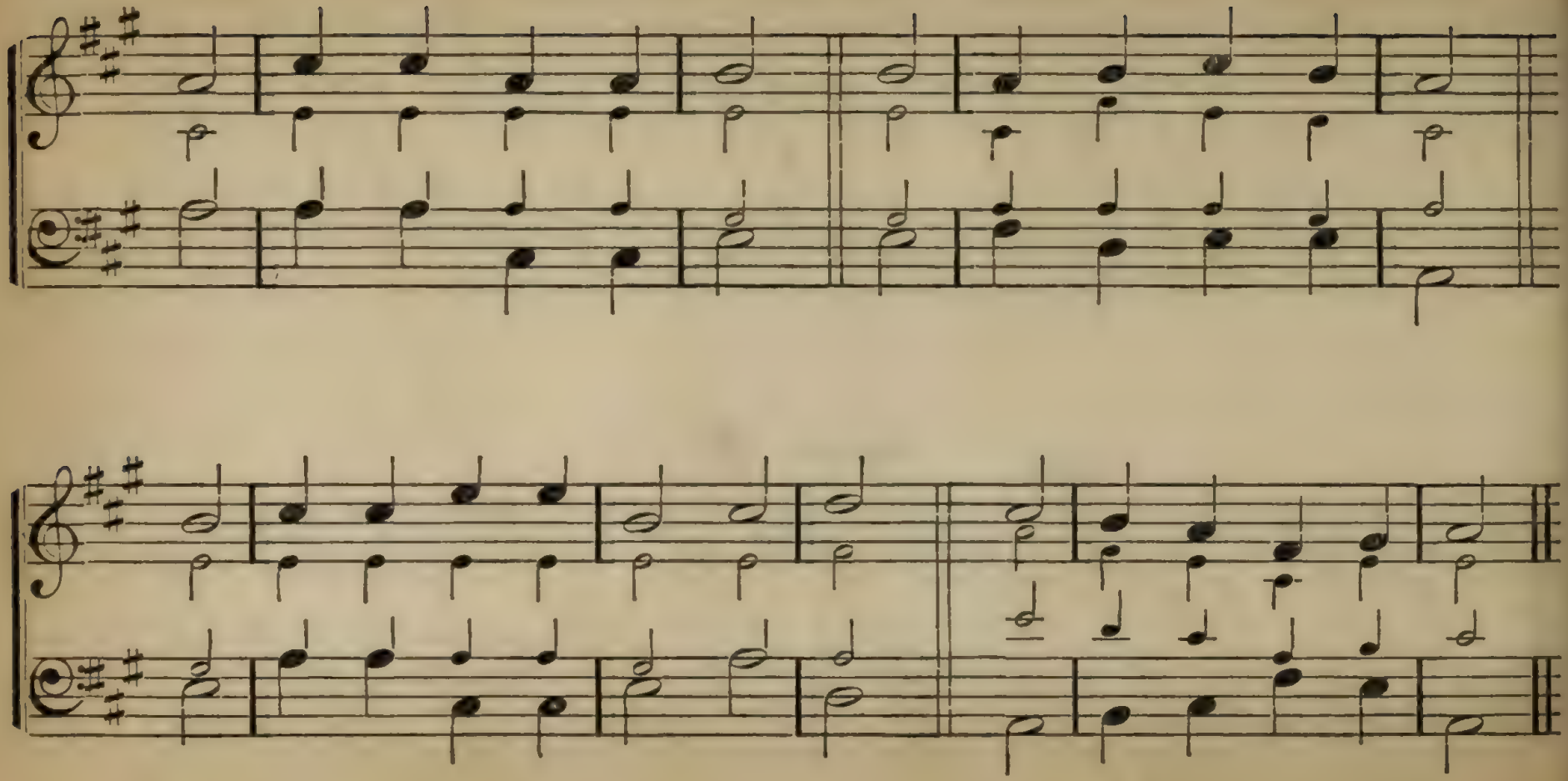
BLOIS. S. M. (6.6.8.6.)

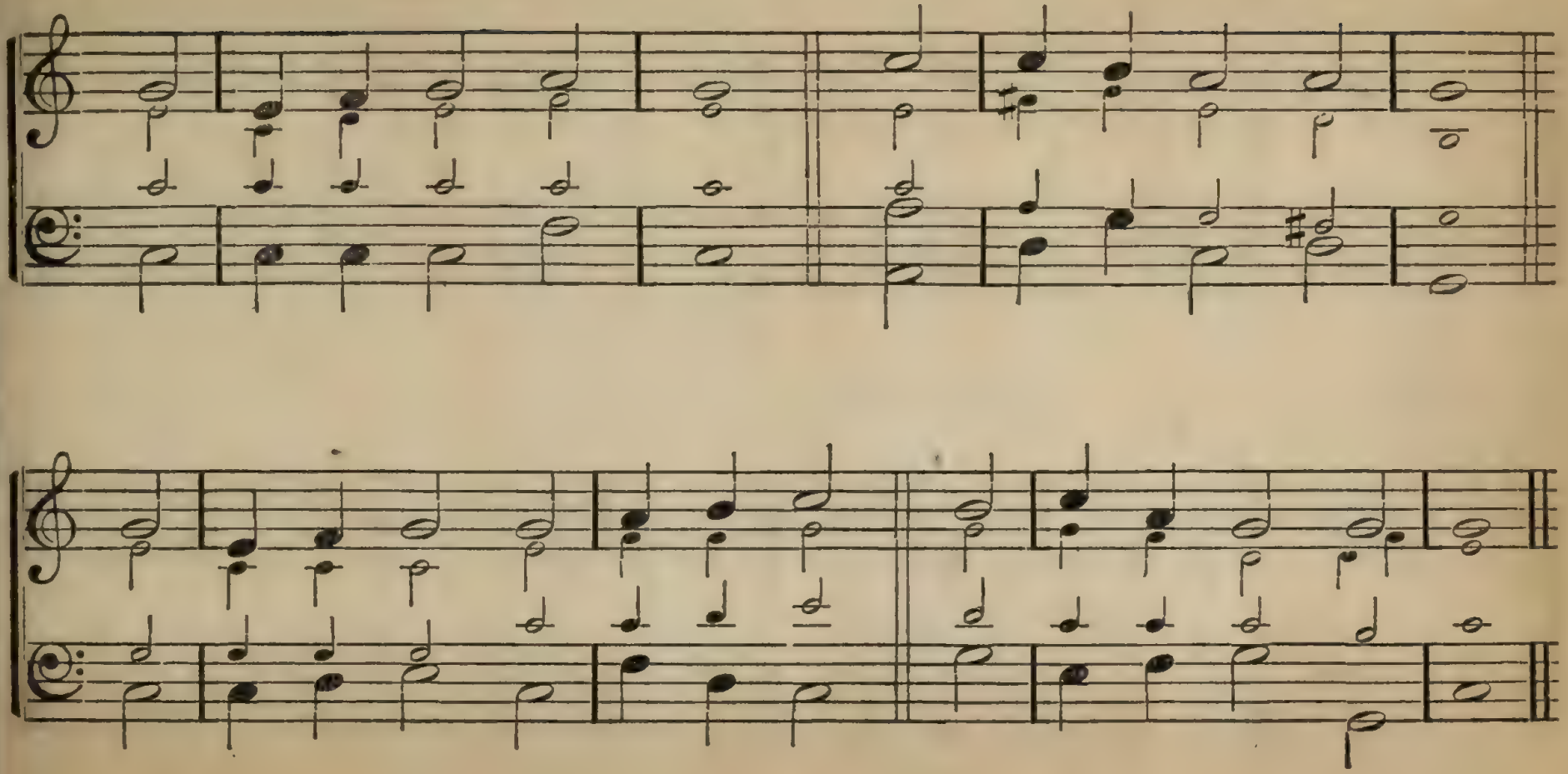



:8:

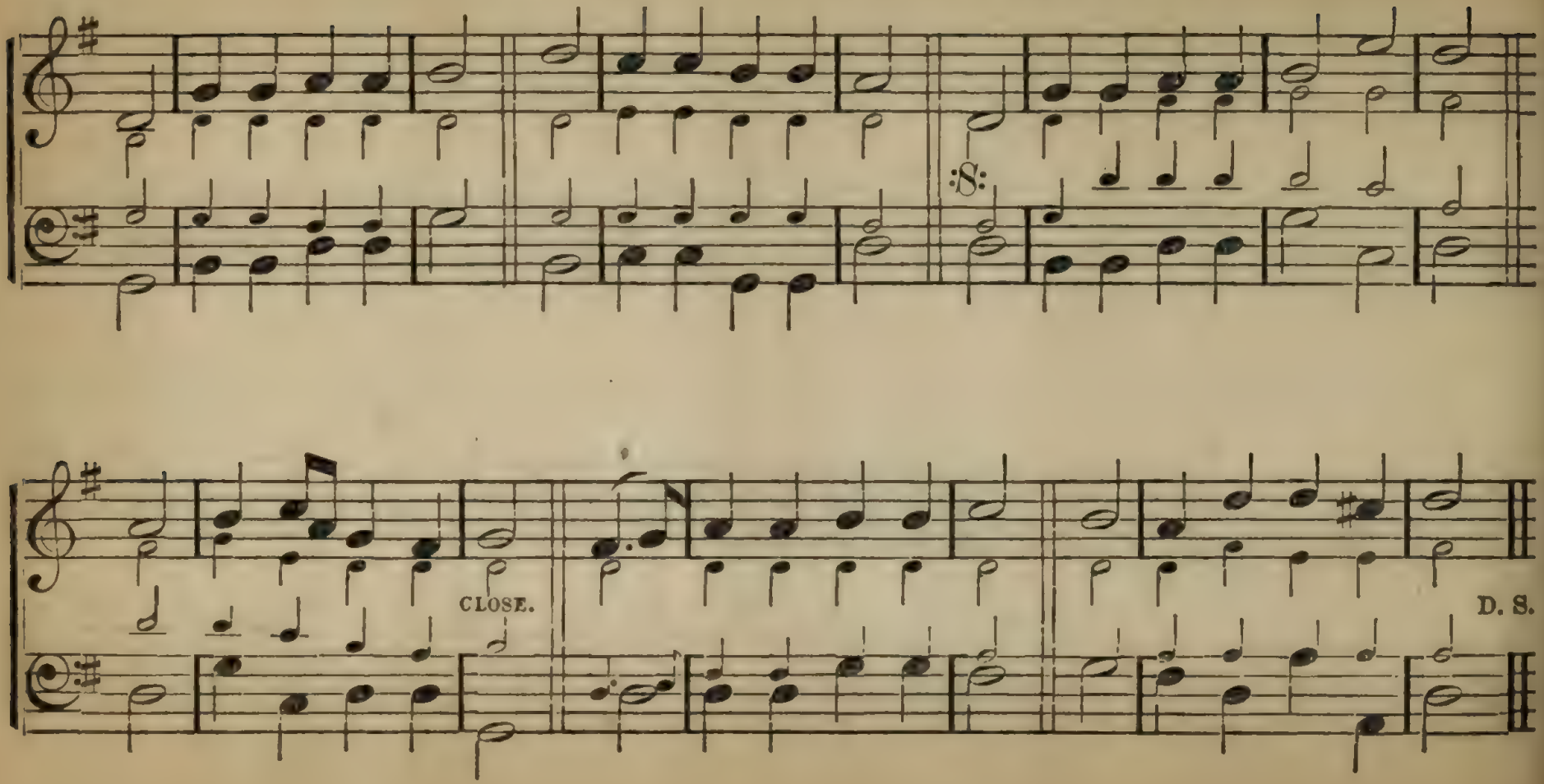

CLOSE.
Refrain.
D. S.

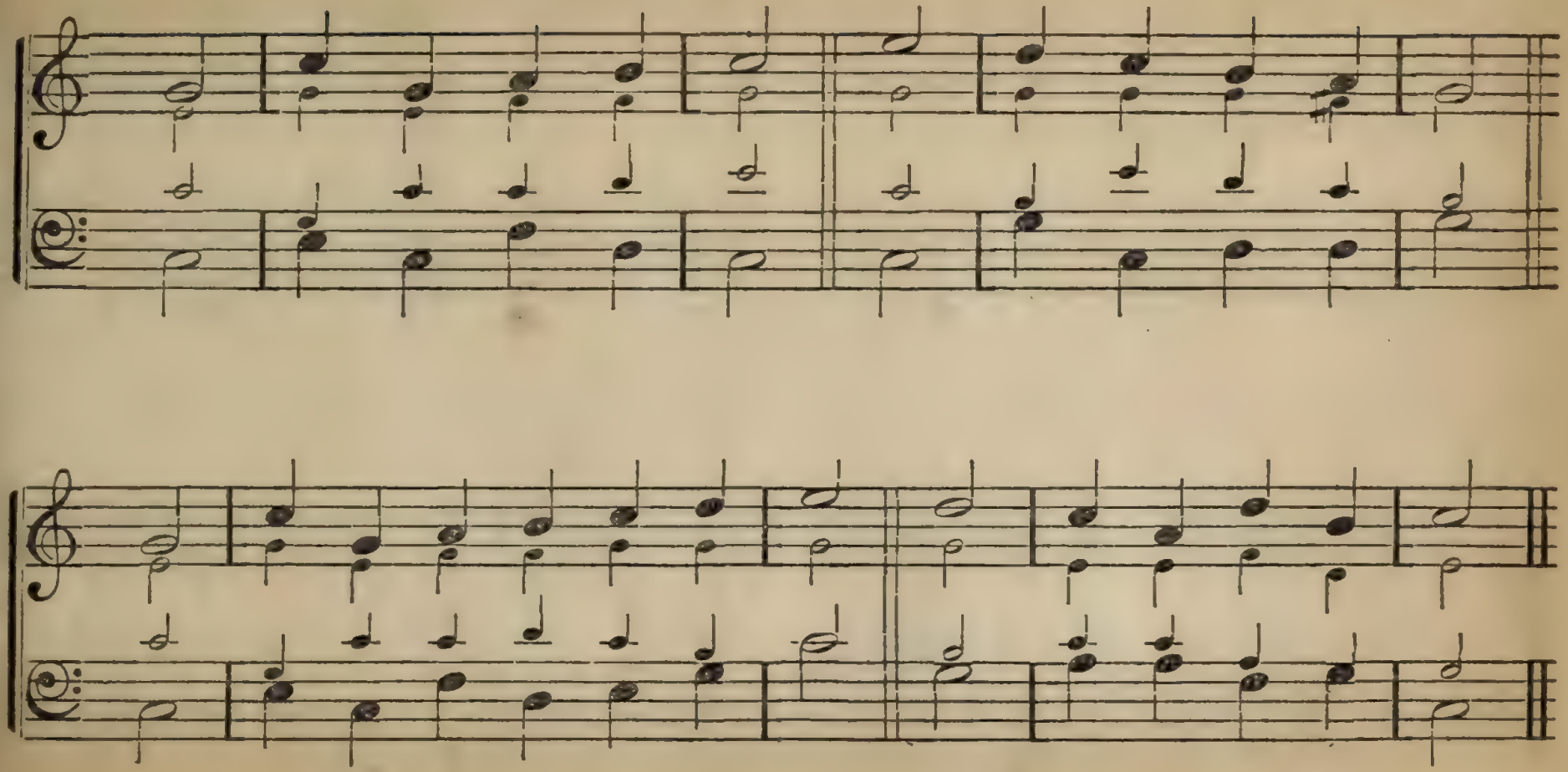
BONN. S. M. (6.6.8.6.)



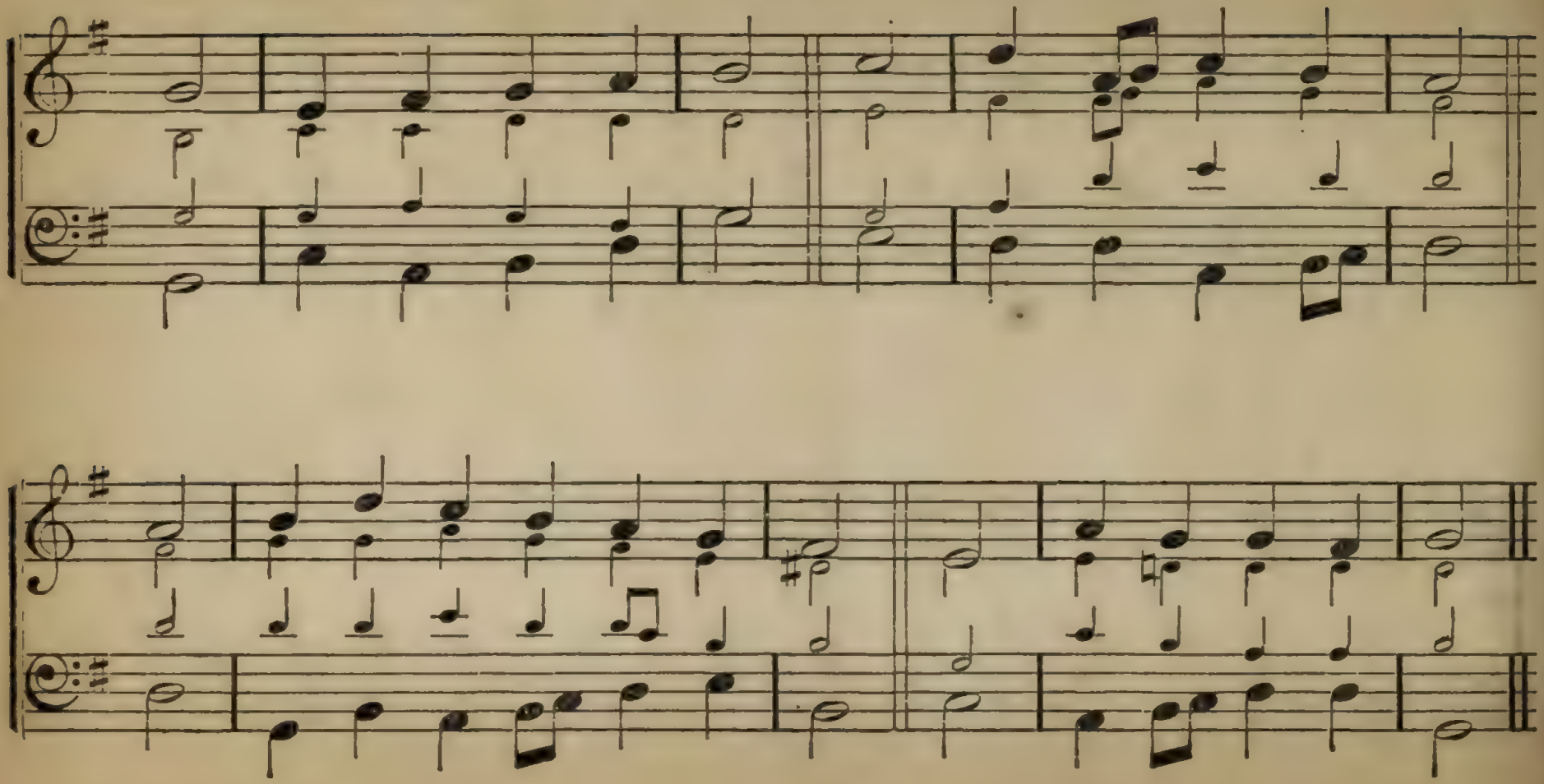


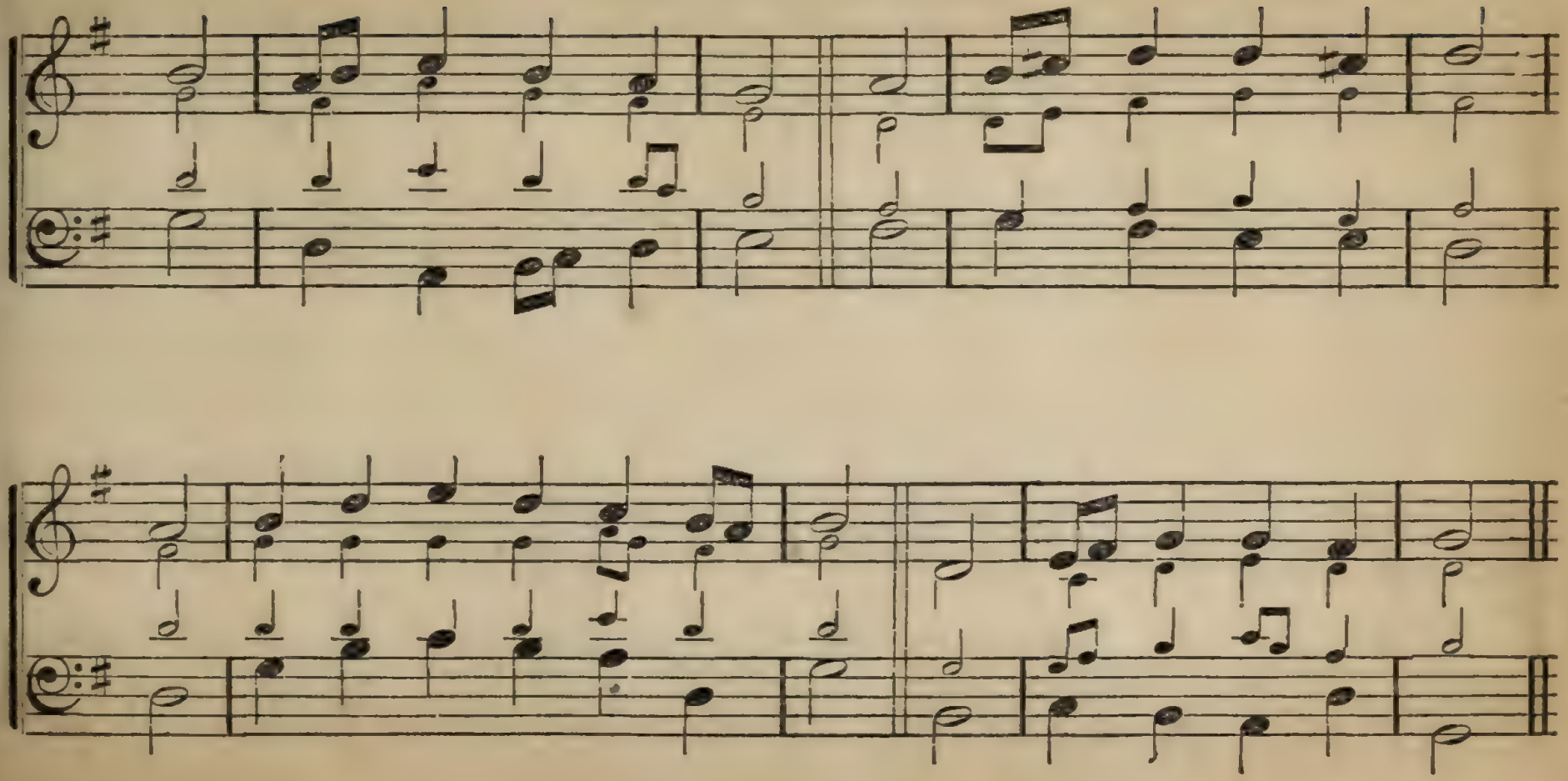
BREMEN. S. M. Double. (6.6.8.6.6.6.8.6.)



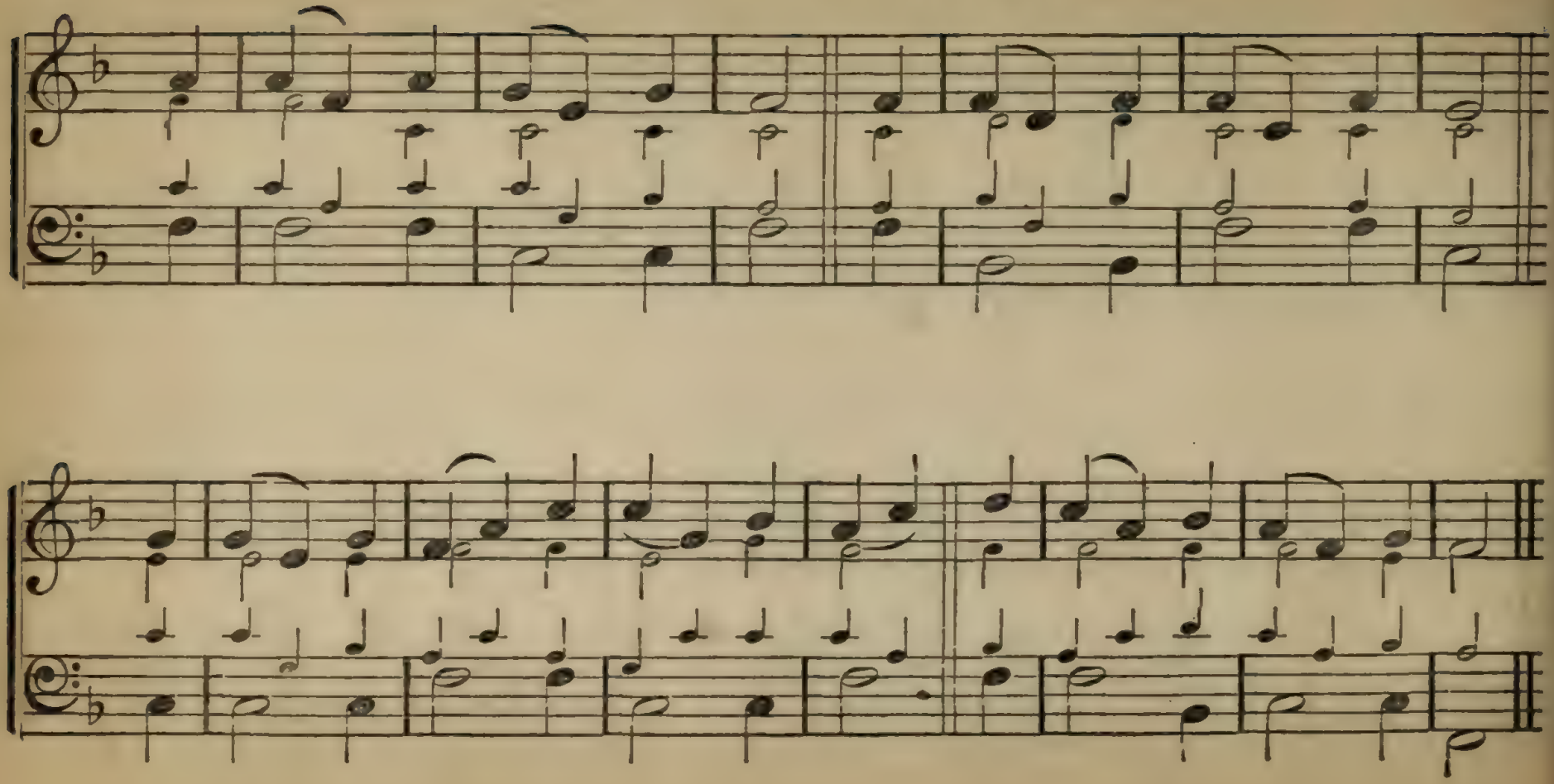


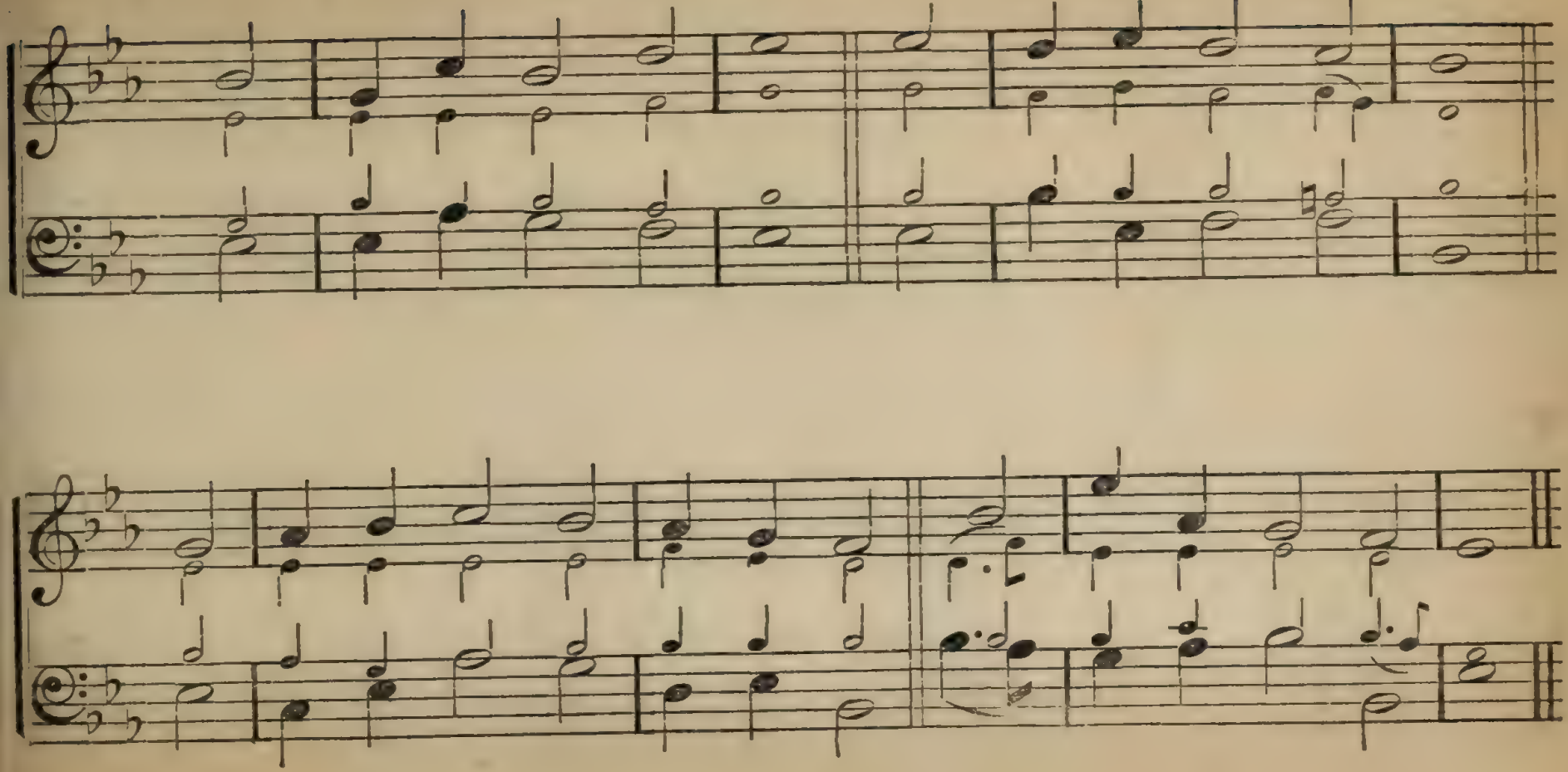
DEAL. S. M. Double. (6.6.8.6.6.6.8.6.)



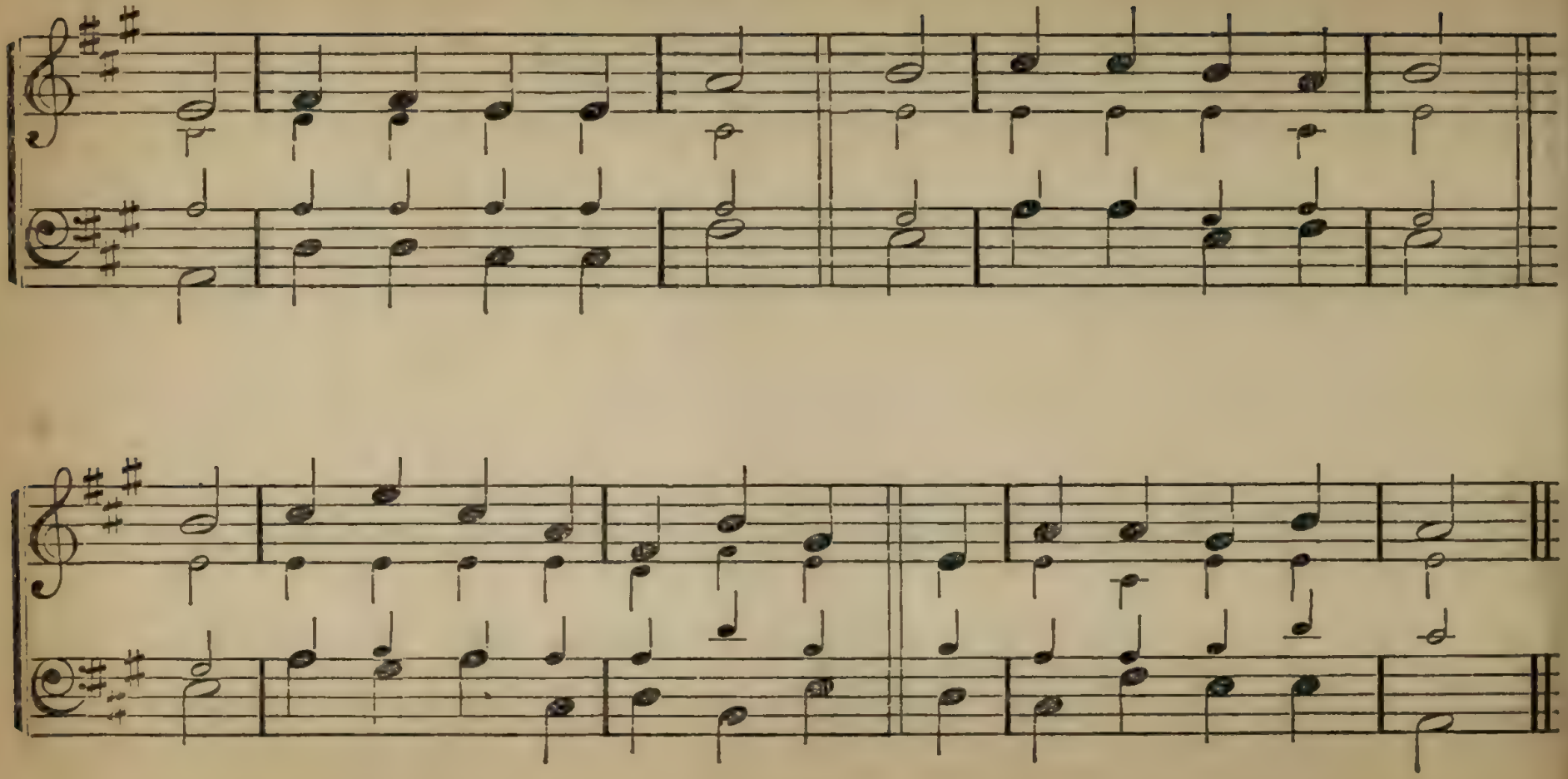


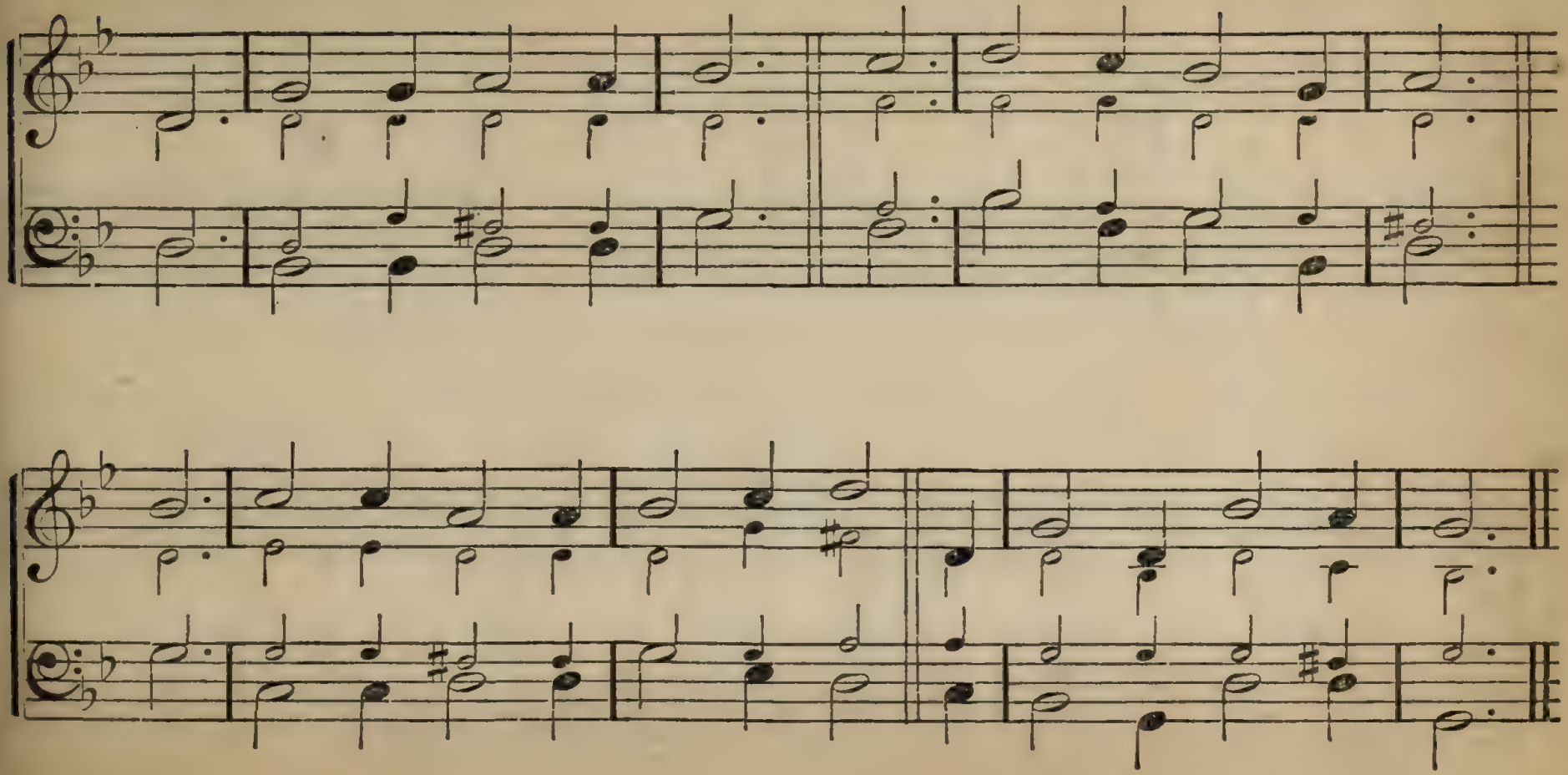
DENNIS. S. M. (6.6.8.6.)



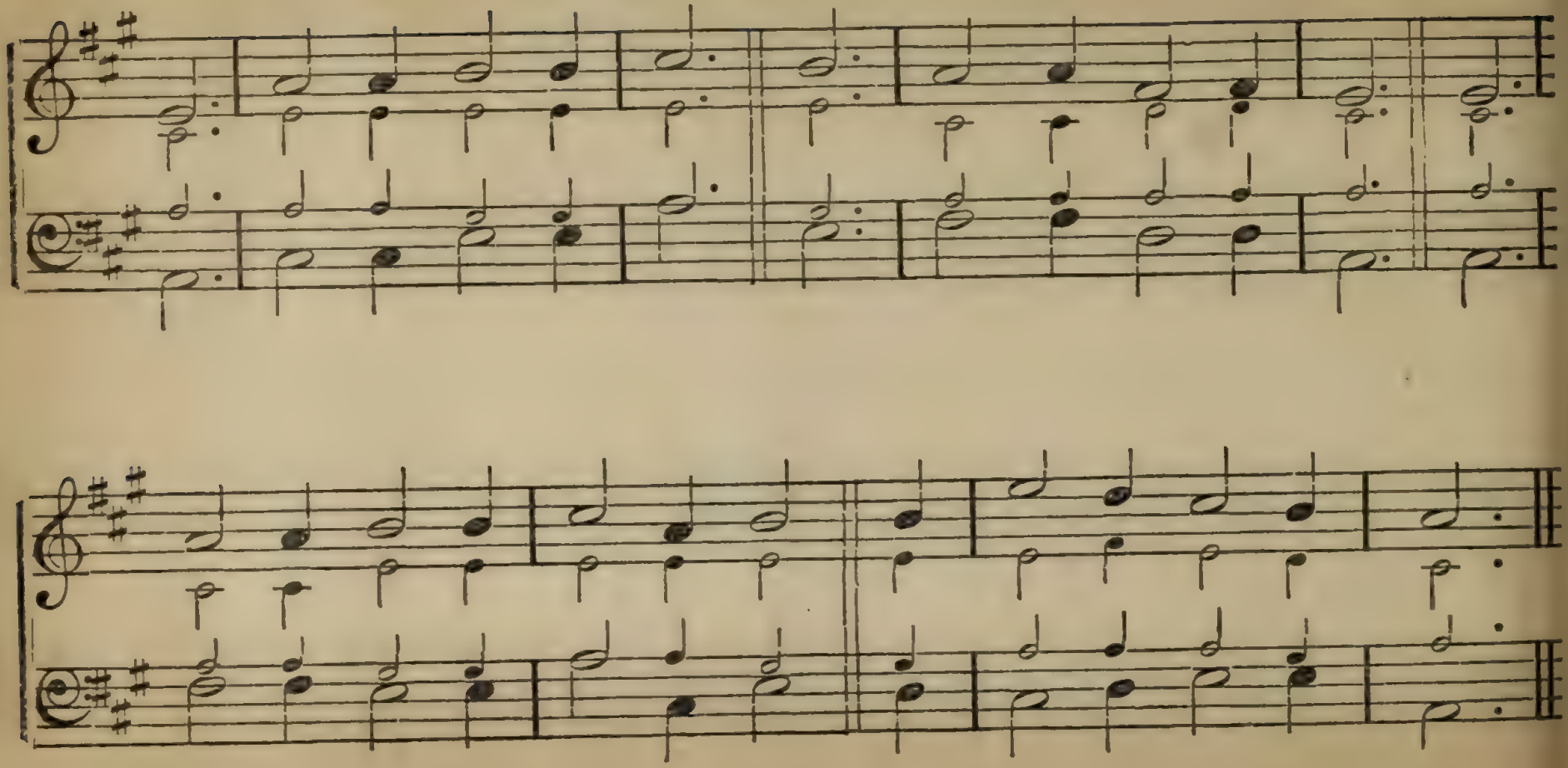


DURER. S. M. (6.6.8.6.)

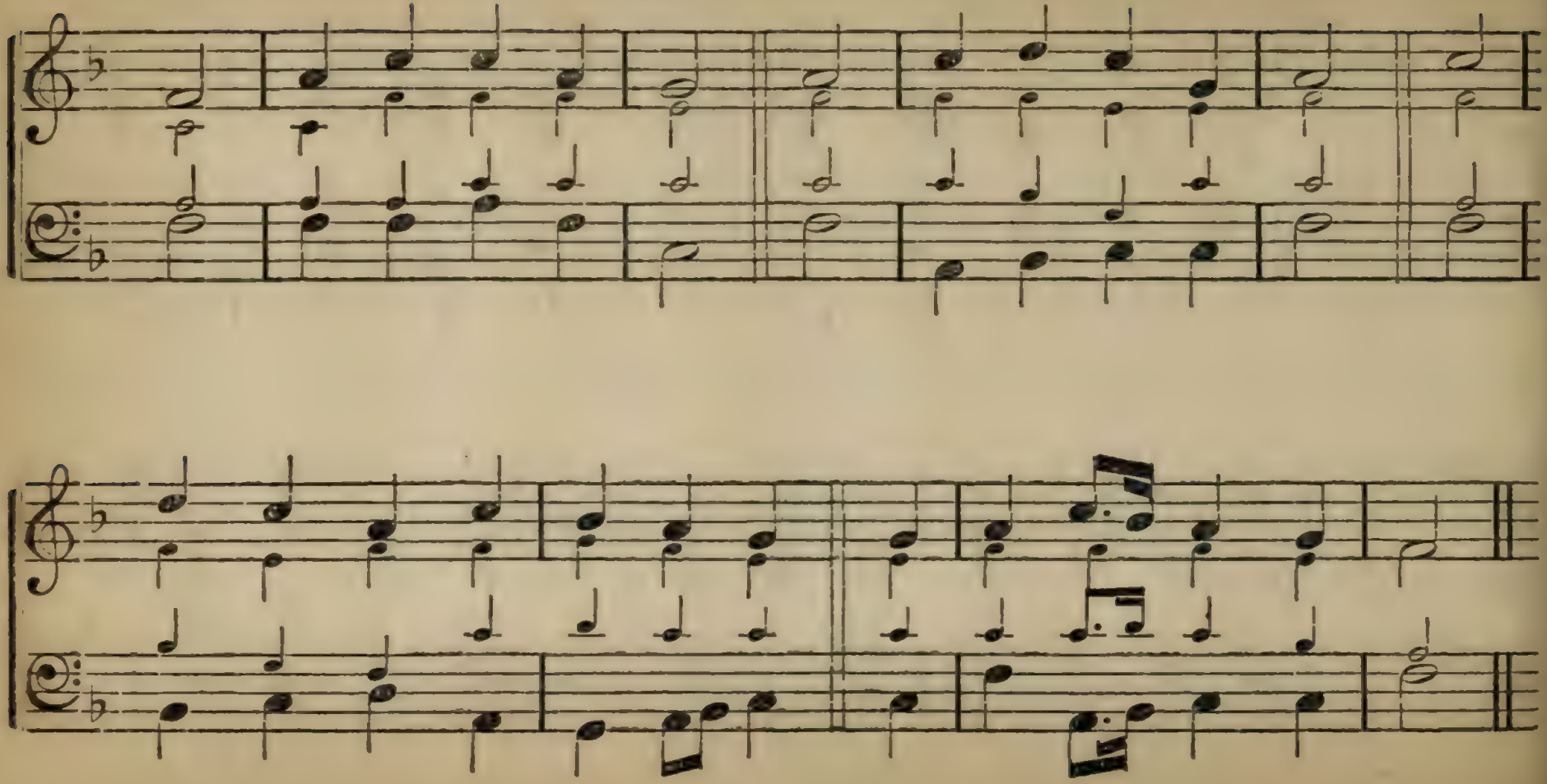


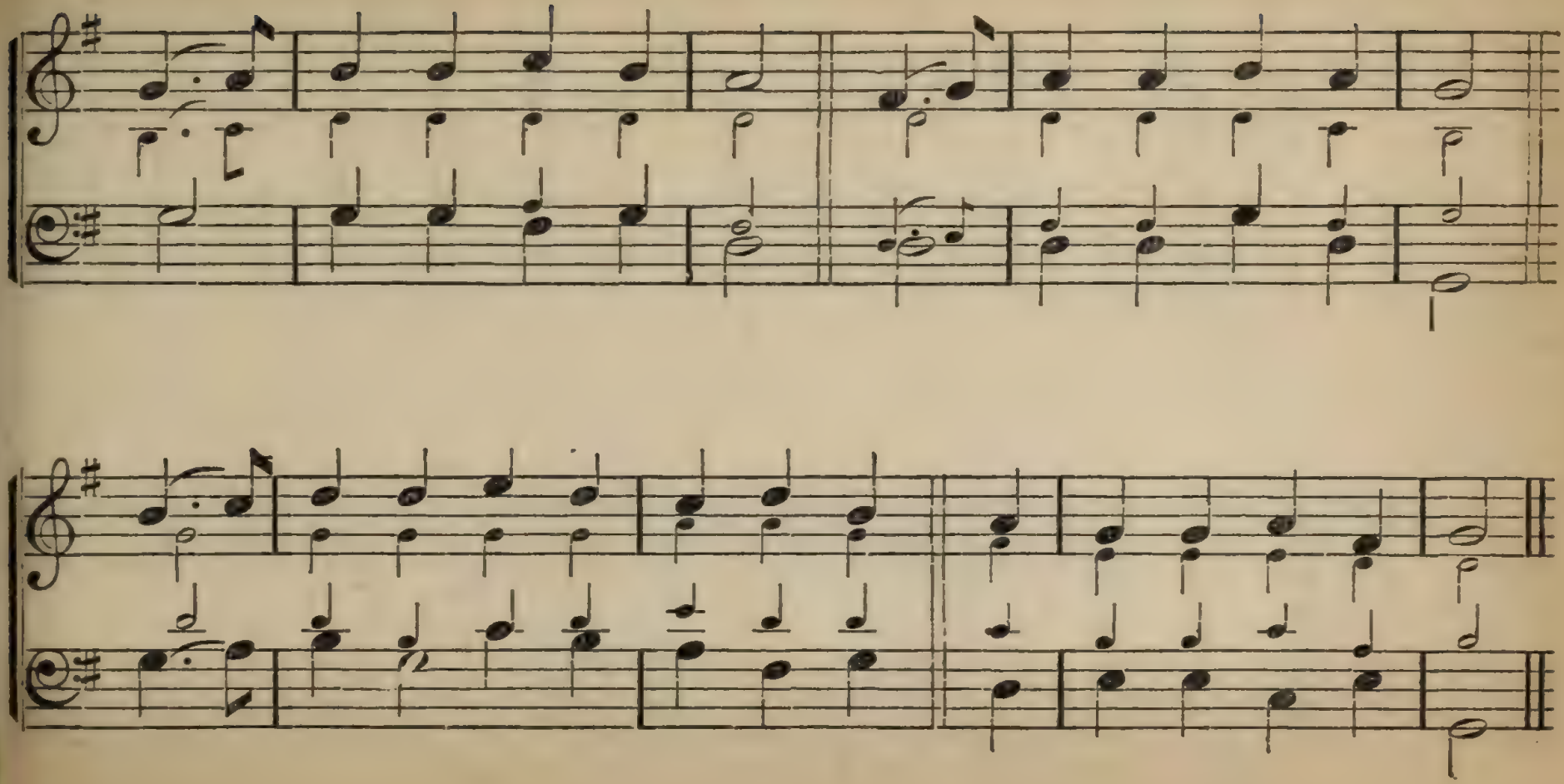


ELL. S. M. (6.6.8.6.)

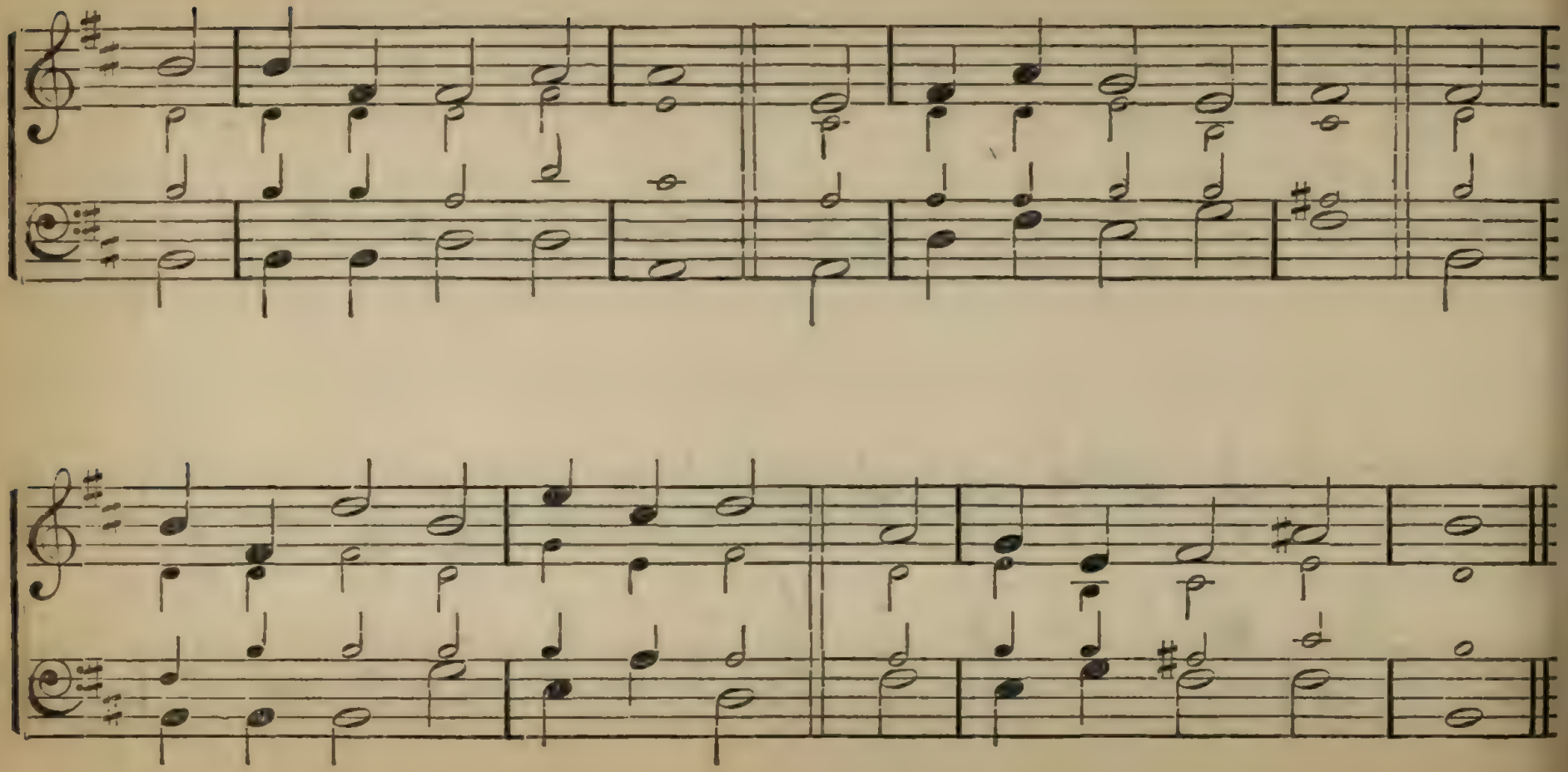


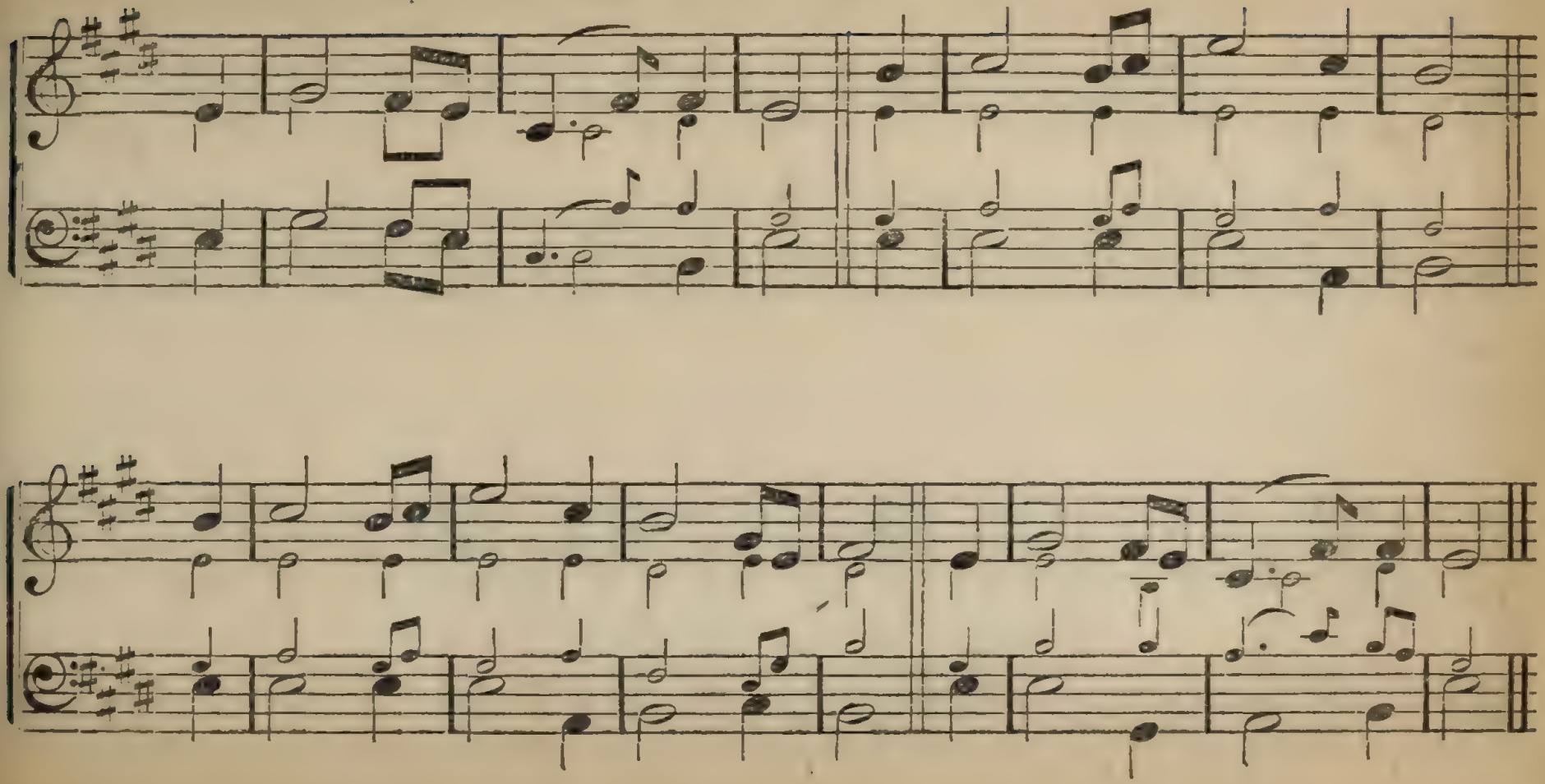
EUTAH. S. M. (6.6.8.6.)



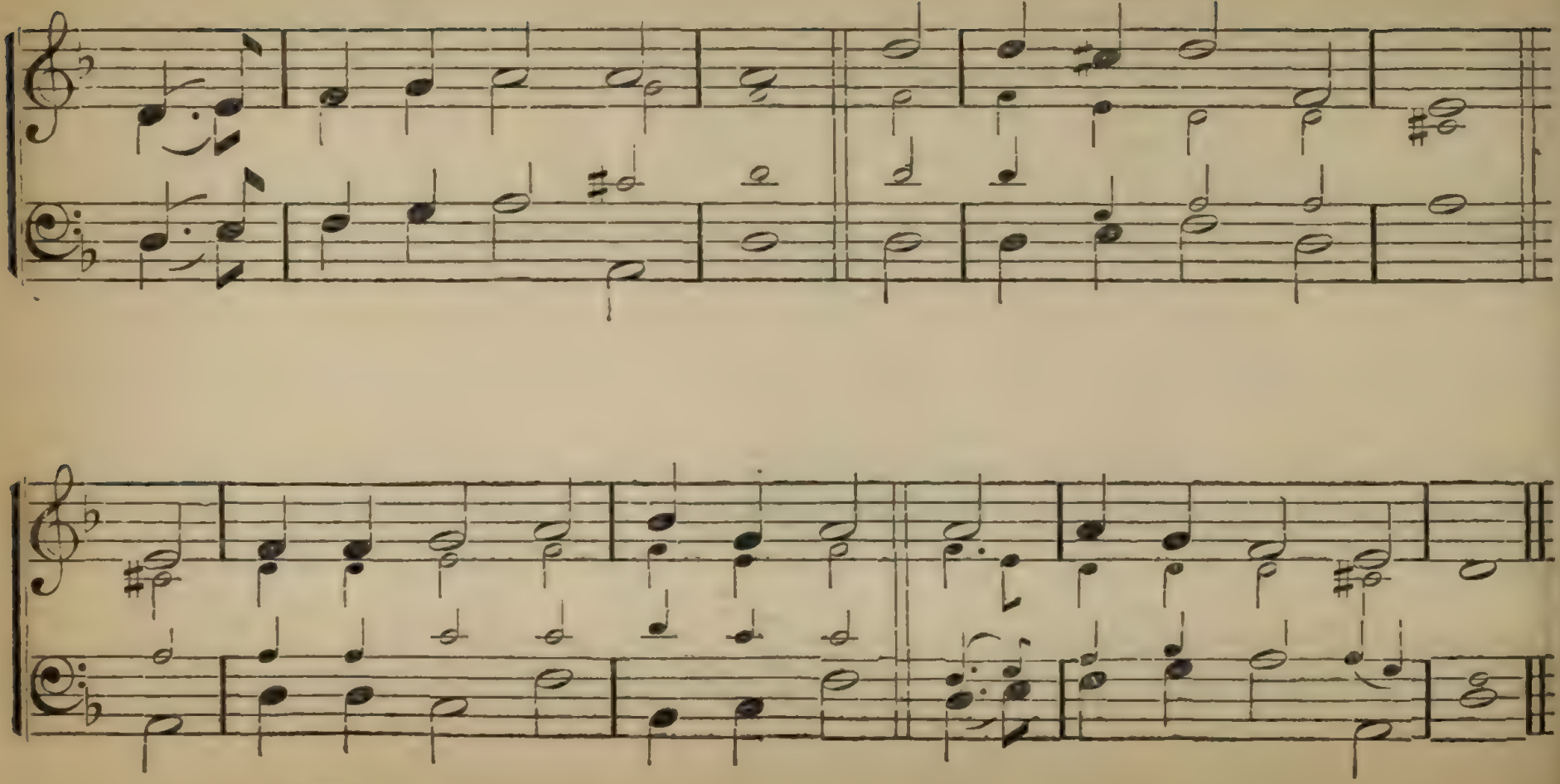


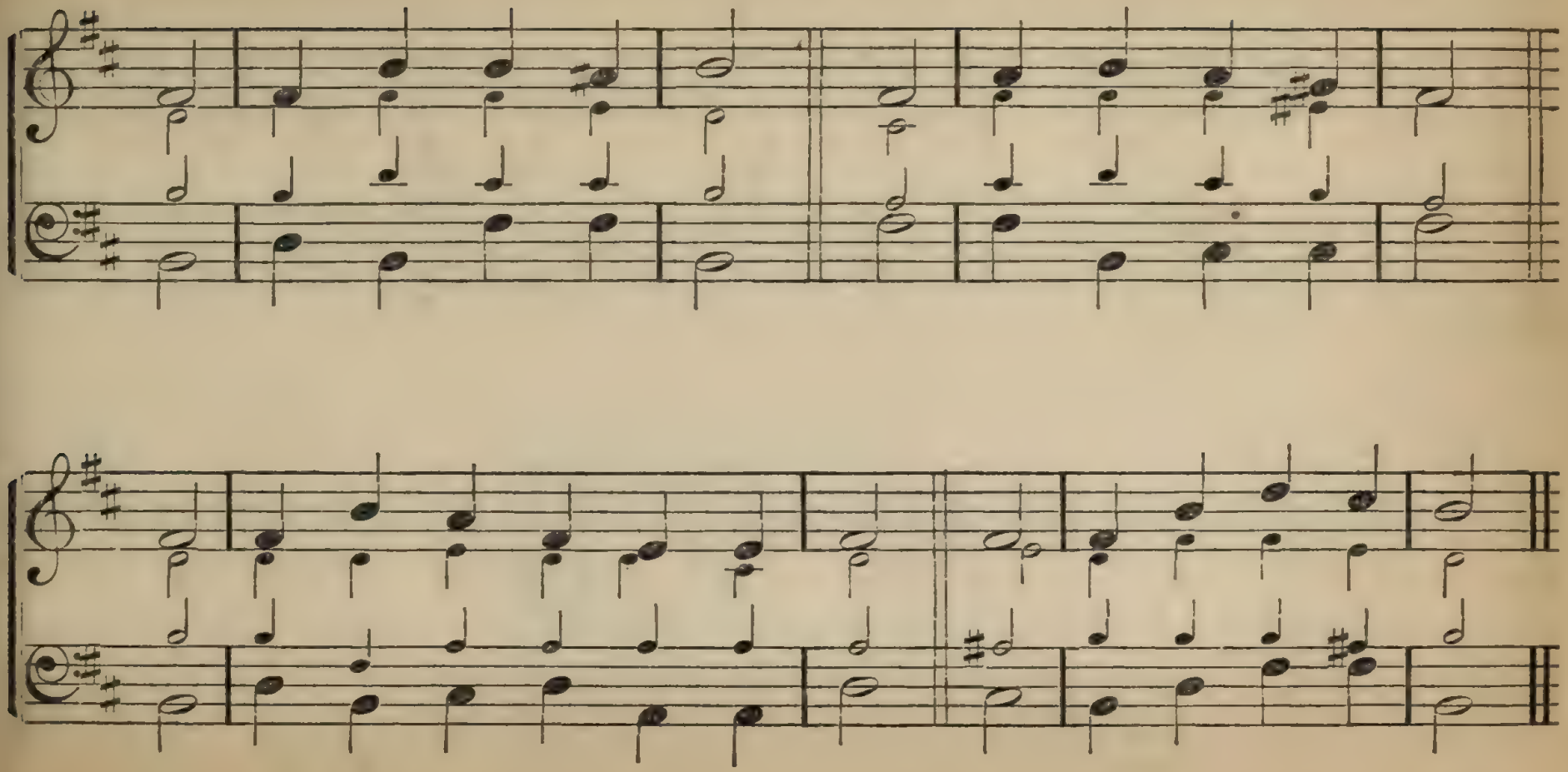
GALENA. S. M. (6.6.8.6.)



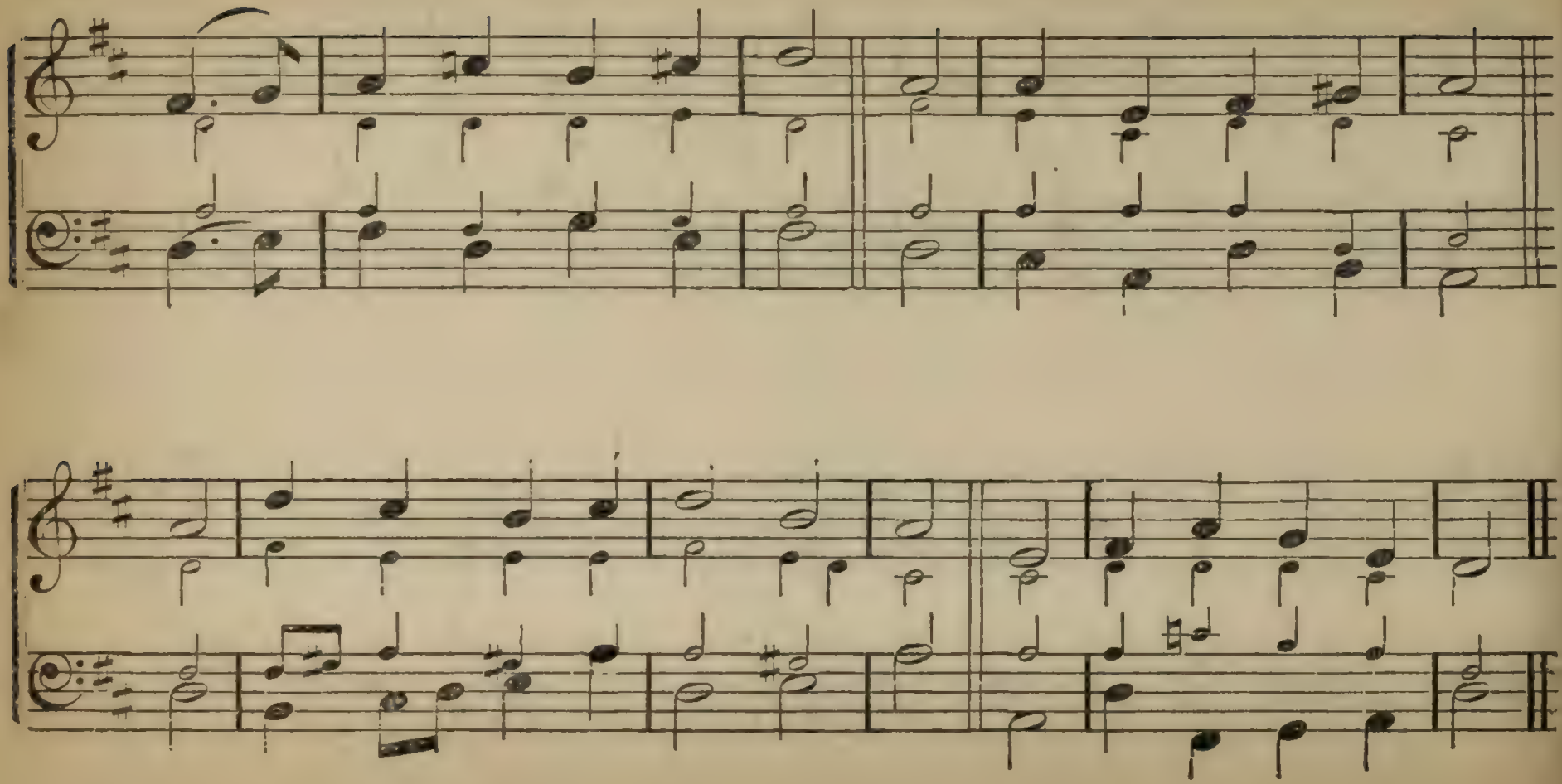


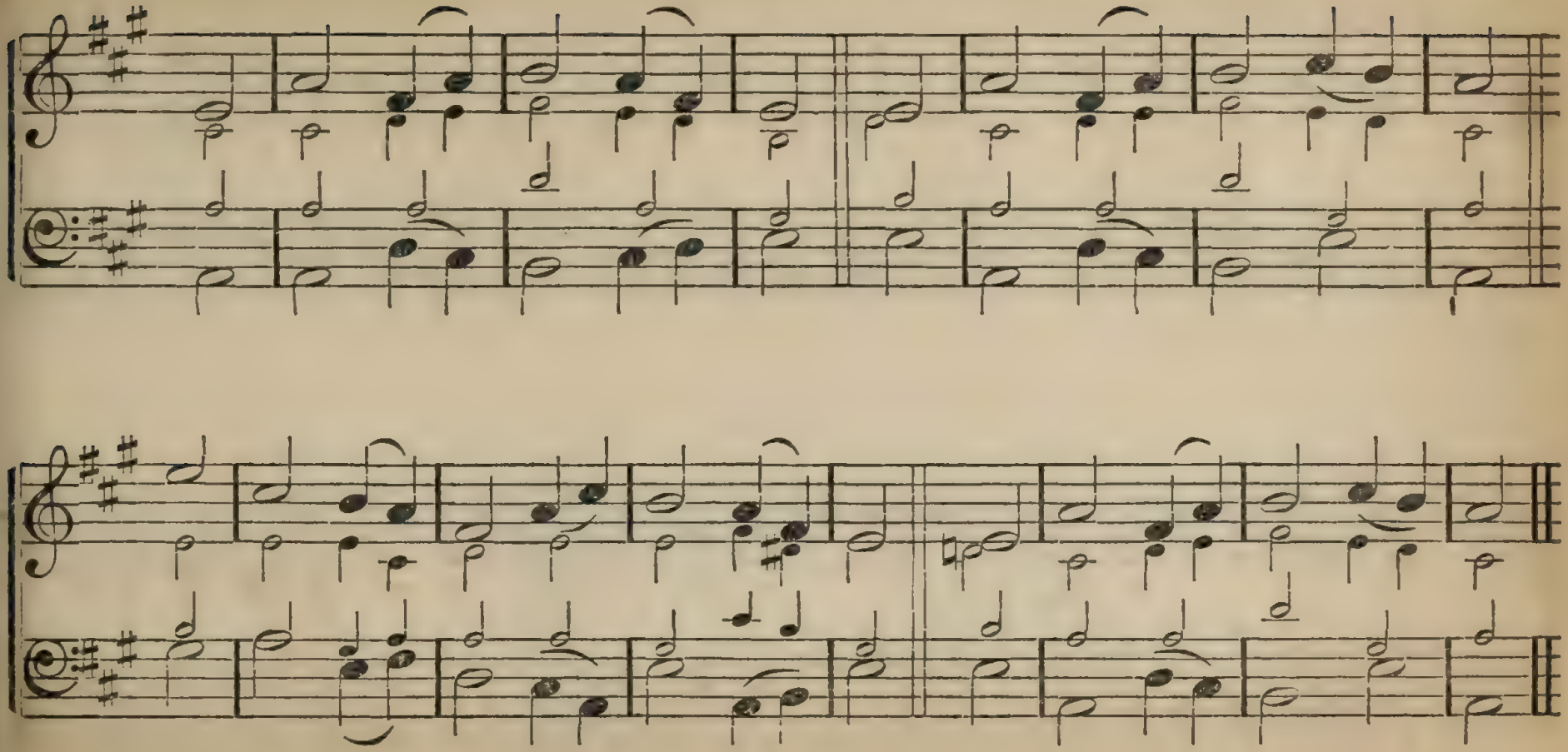
HEREFORD. S. M. (6.6.8.6.)



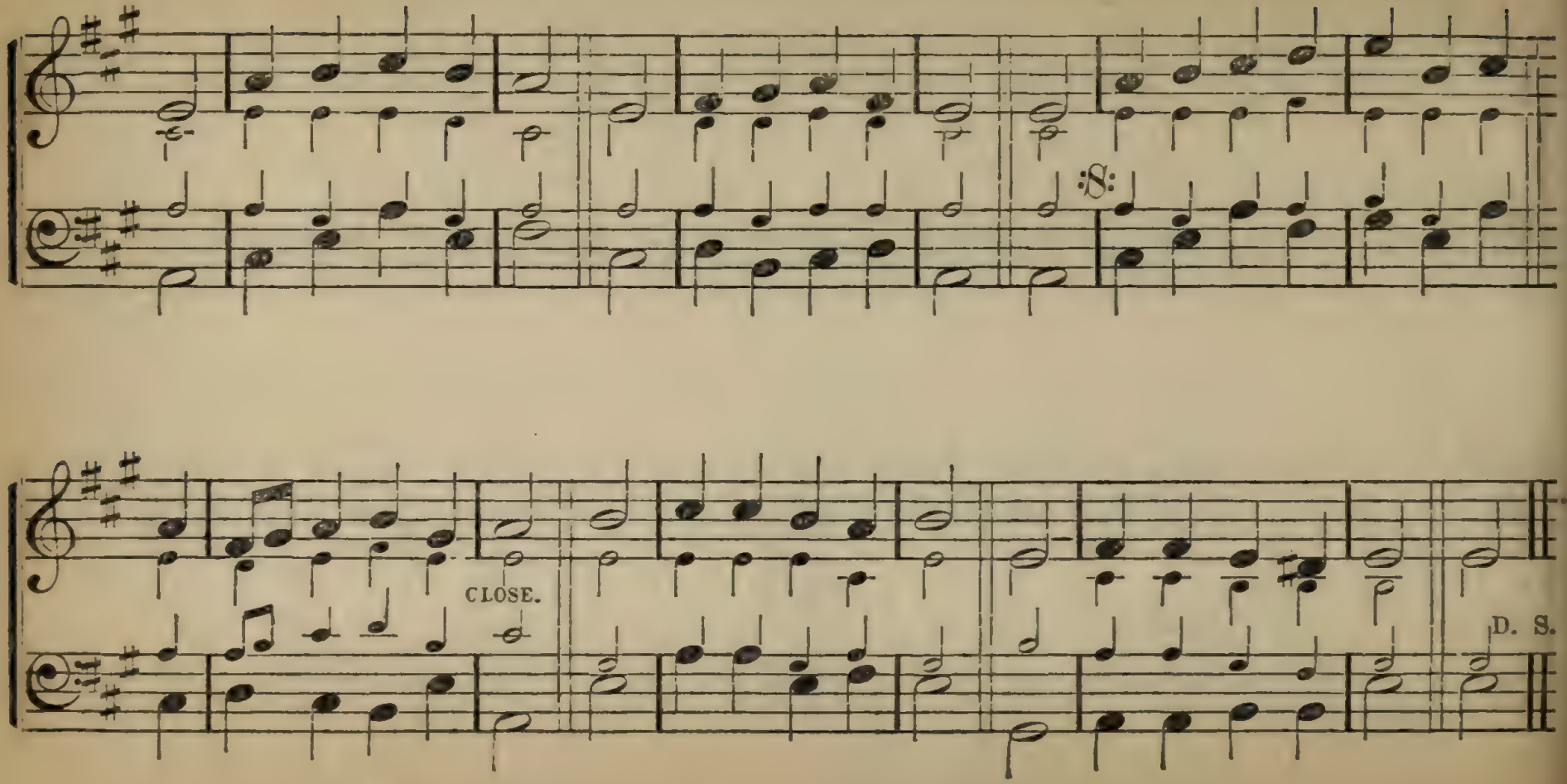


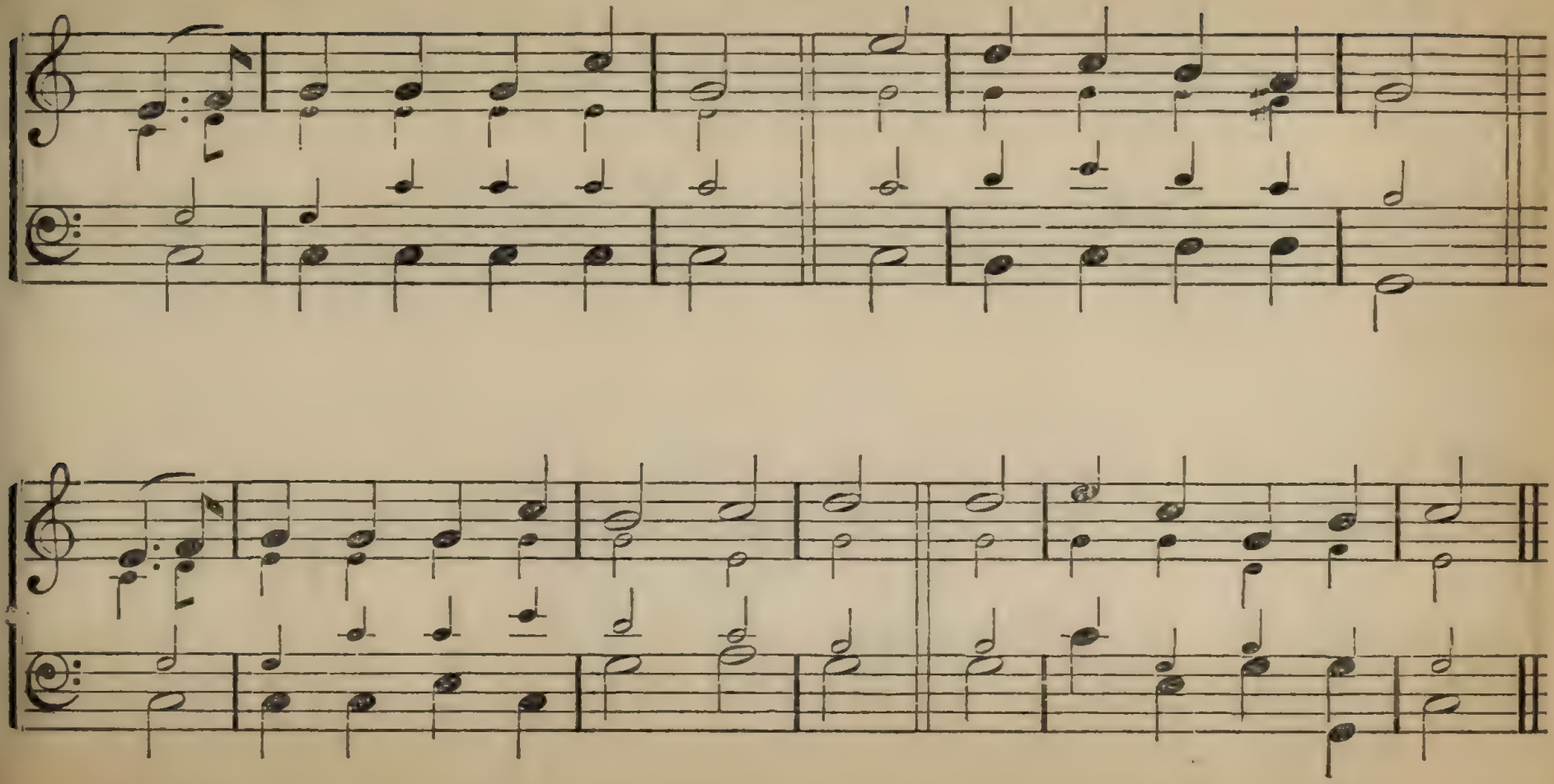
INDUS. S. M. (6.6.8.6.)



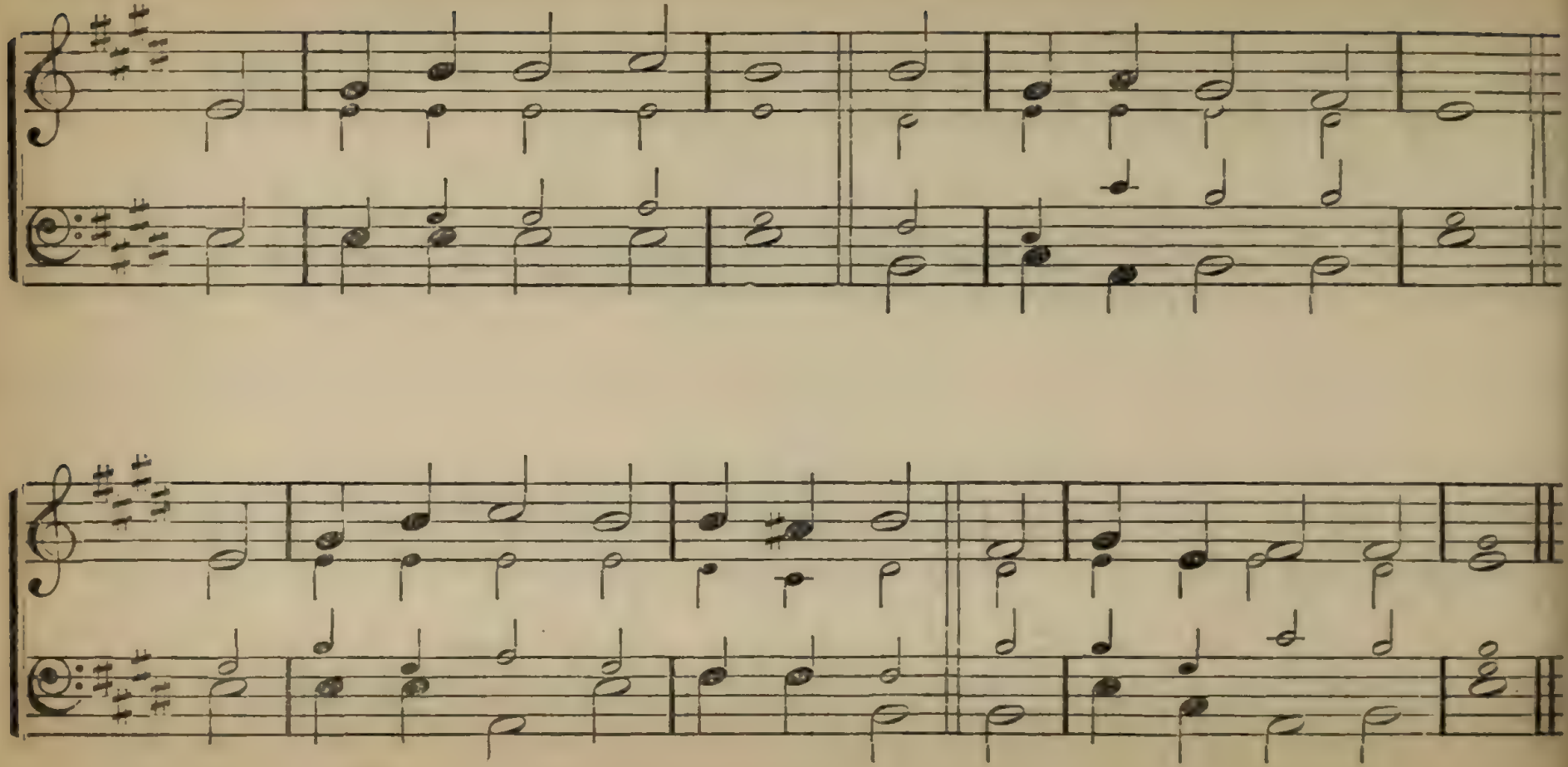


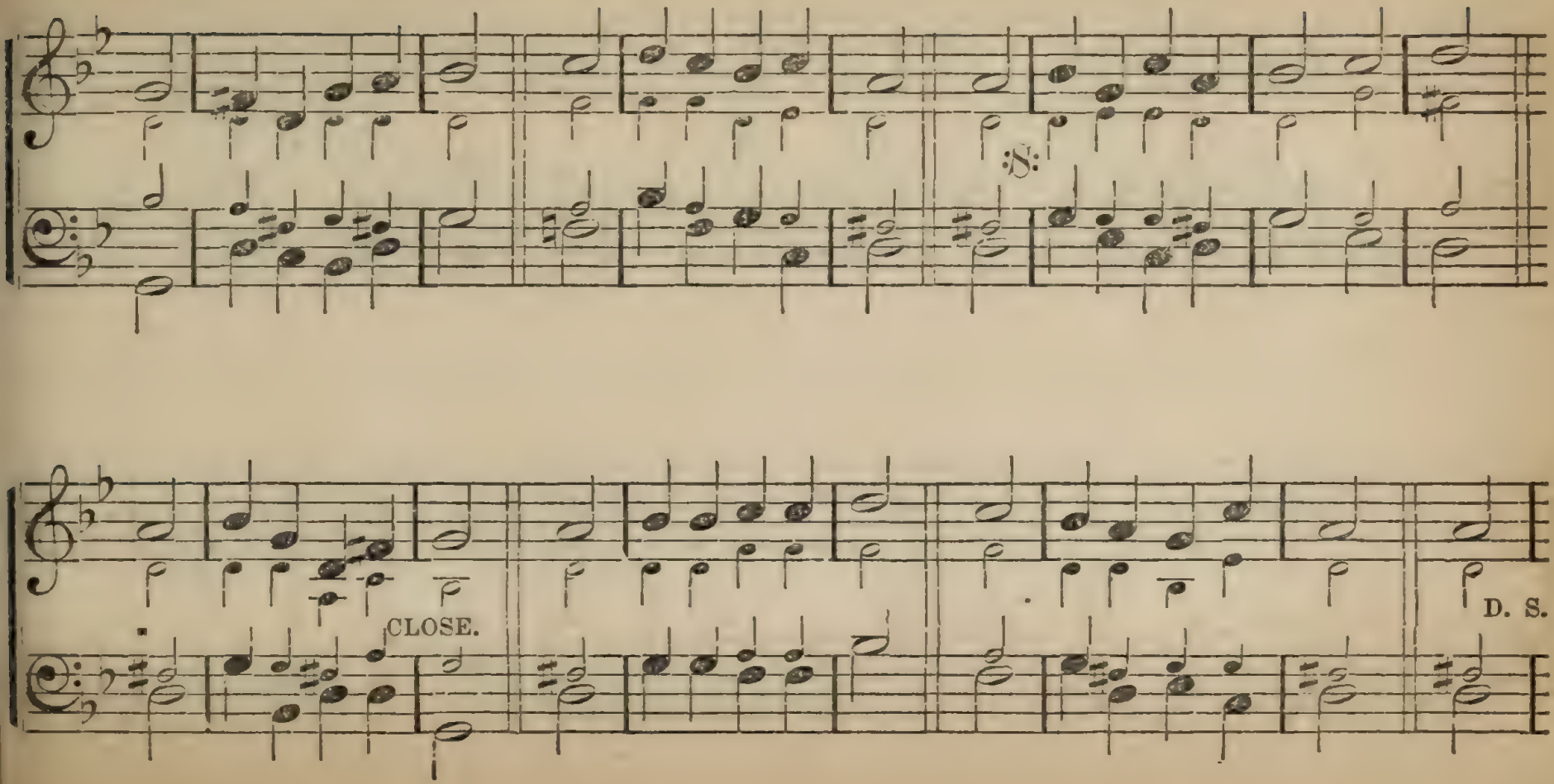
KANE. S. M. Double. (6.6.8.6.6.6.8.6.)



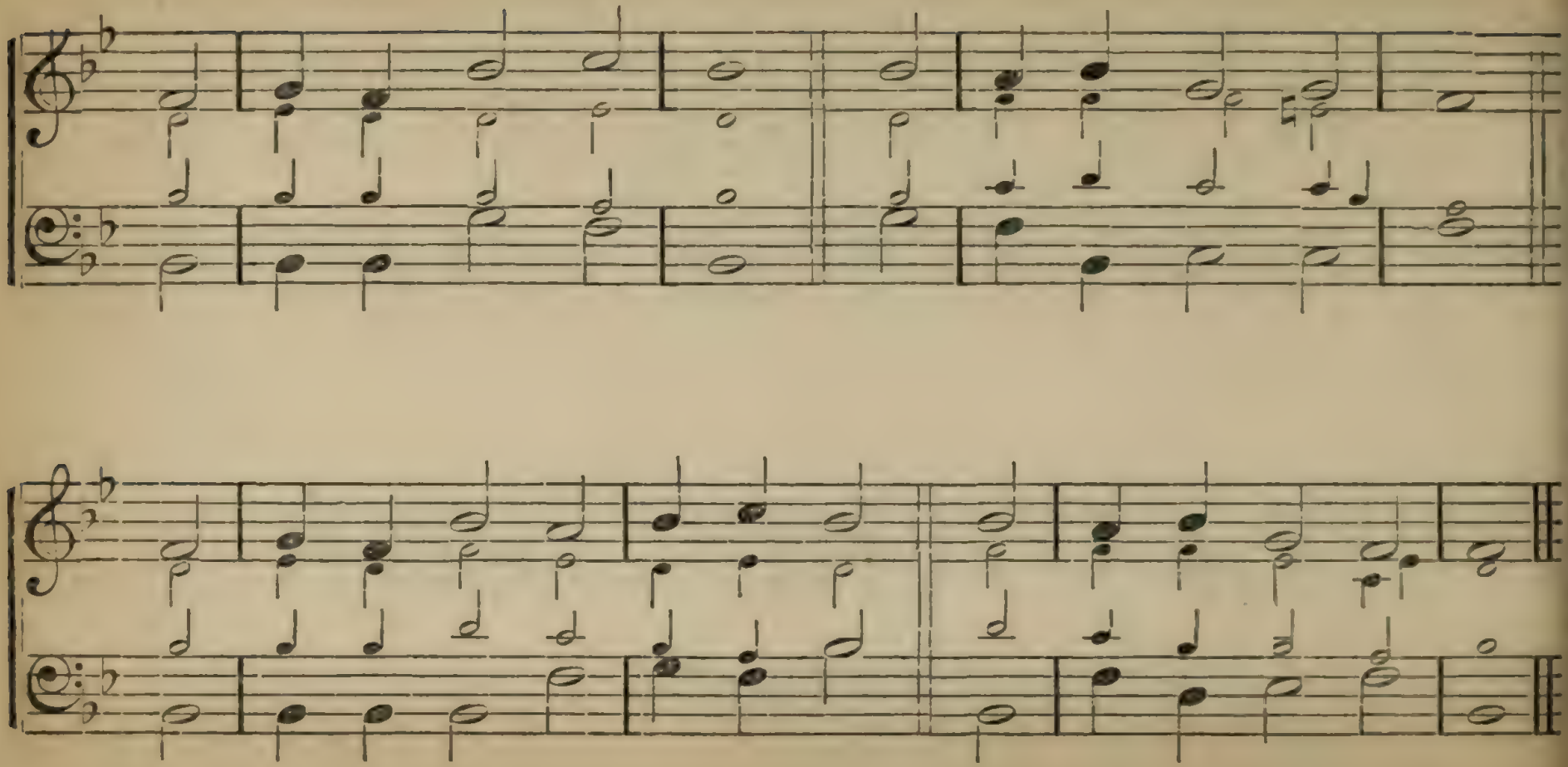


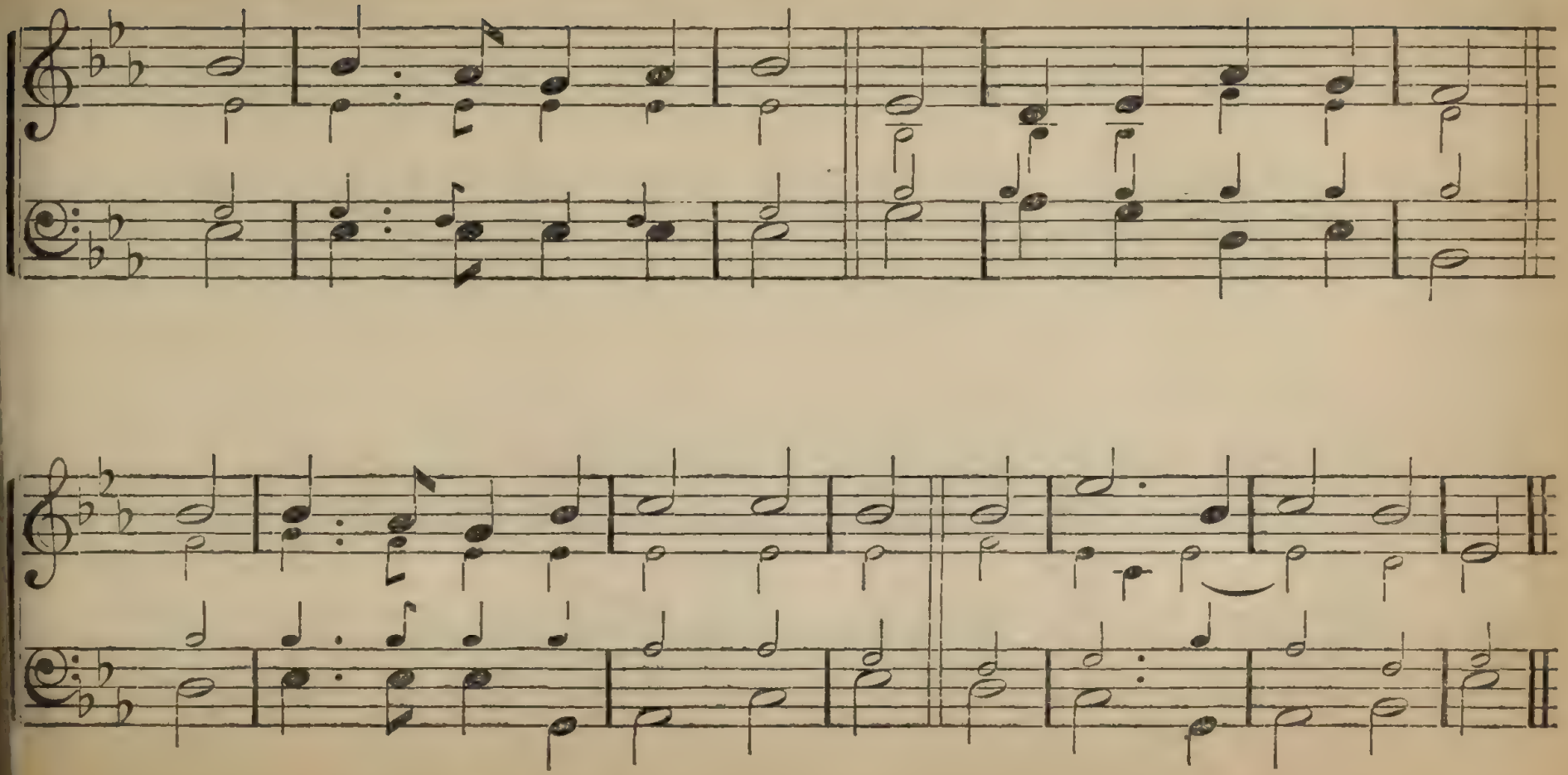
LATHROP. S. M. (6.6.8.6.)



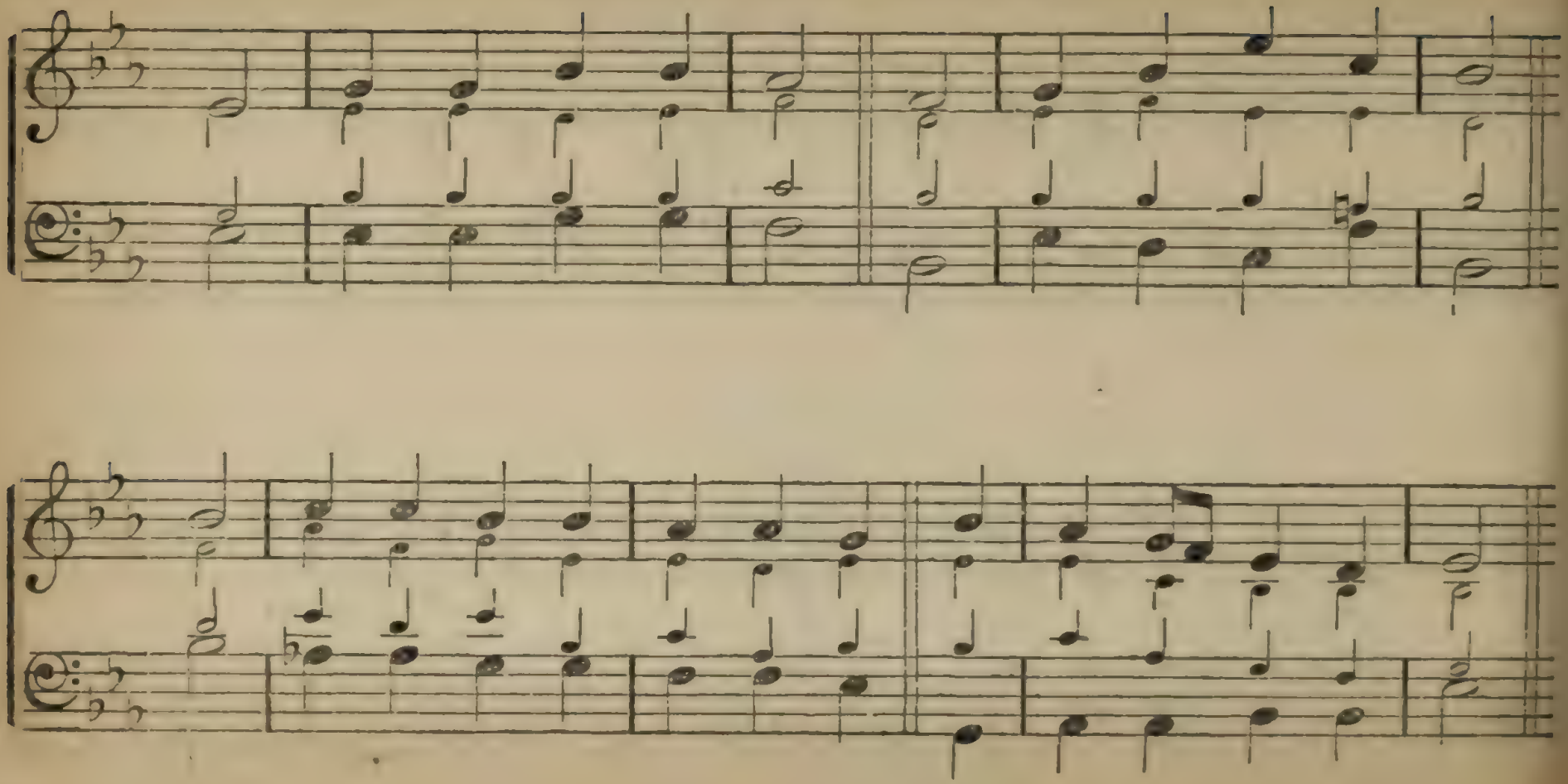

:S:
CLOSE.
D. S.

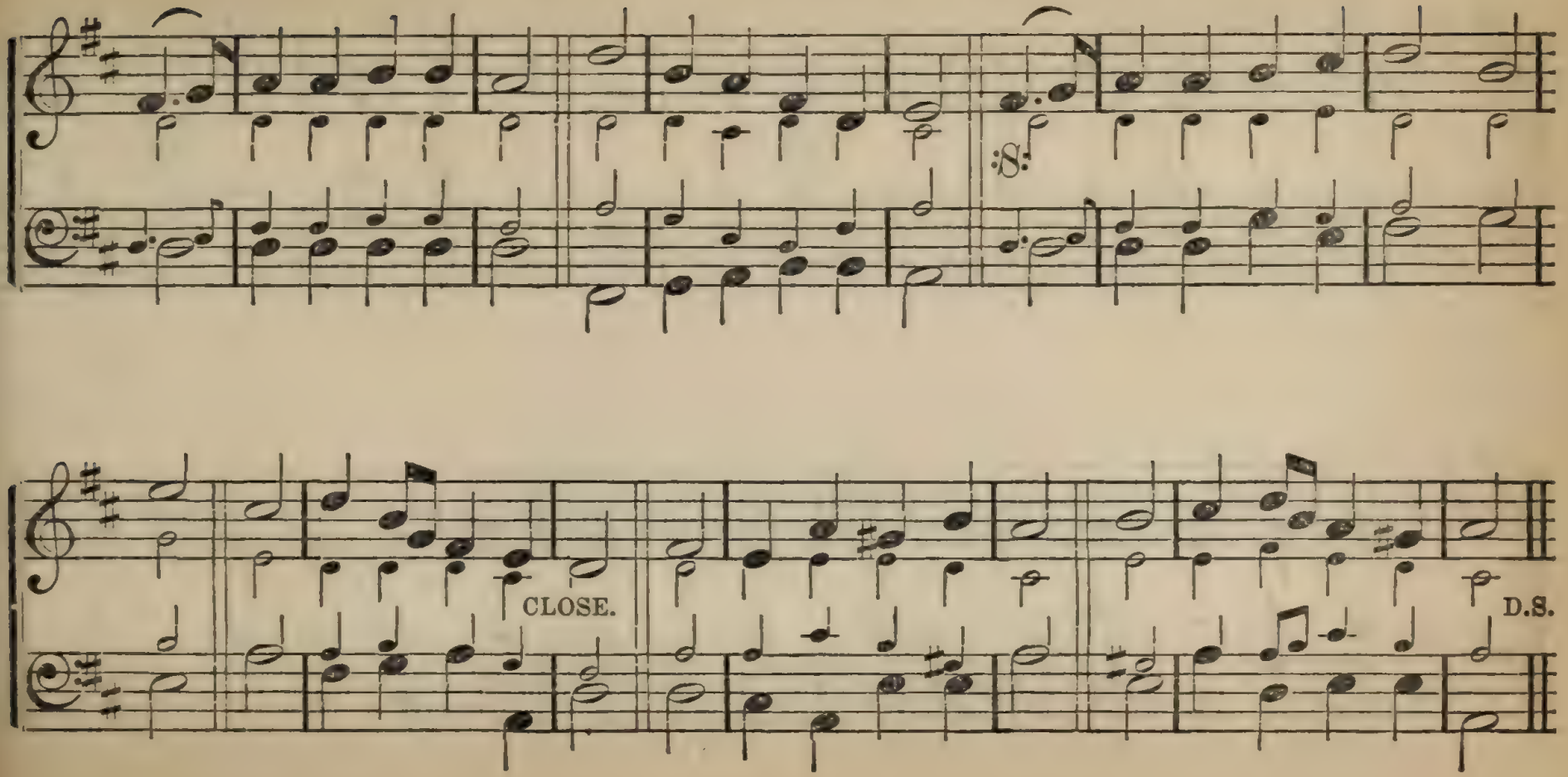
OLMUTZ. S. M. (6.6.8.6.)



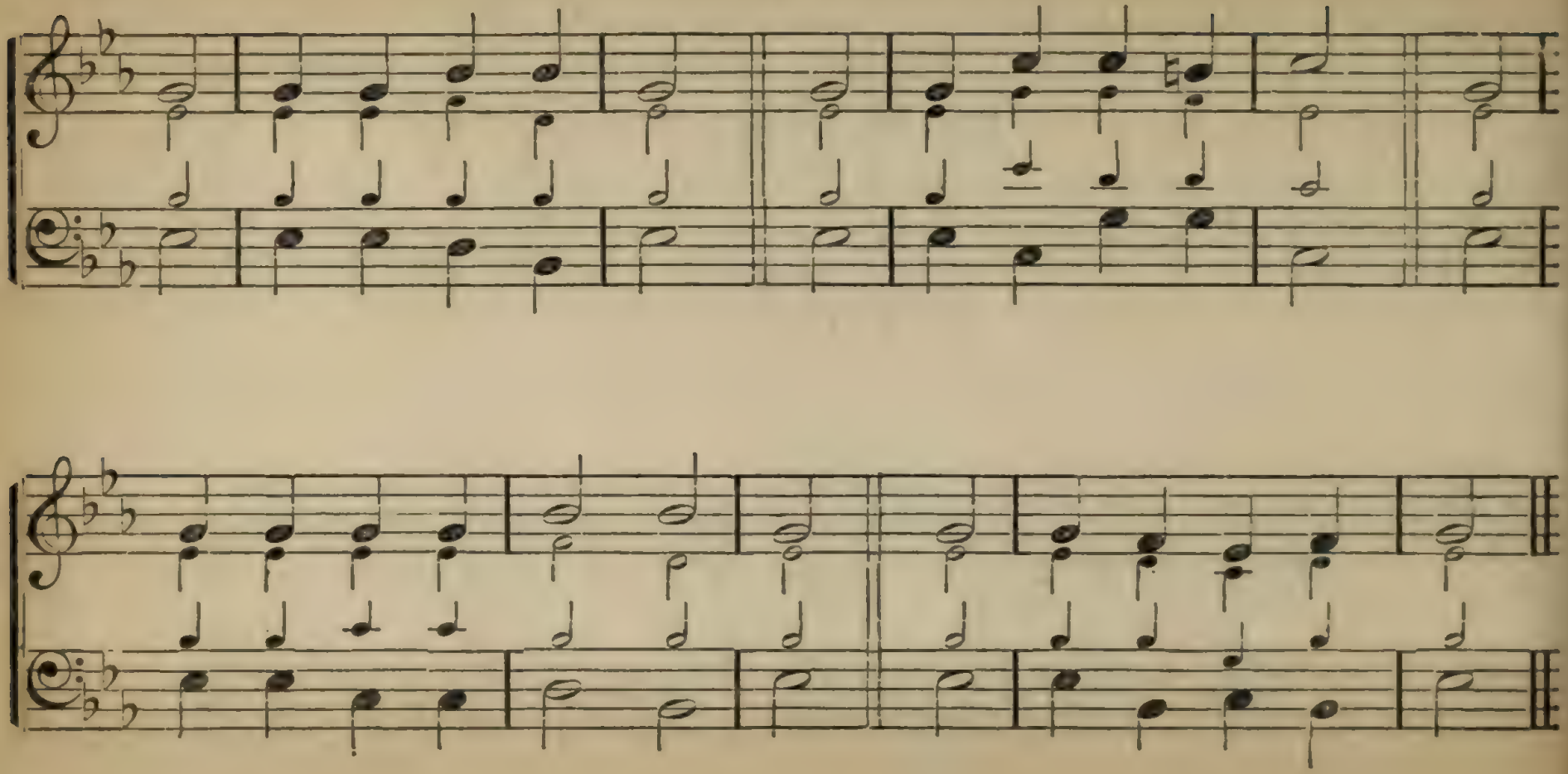


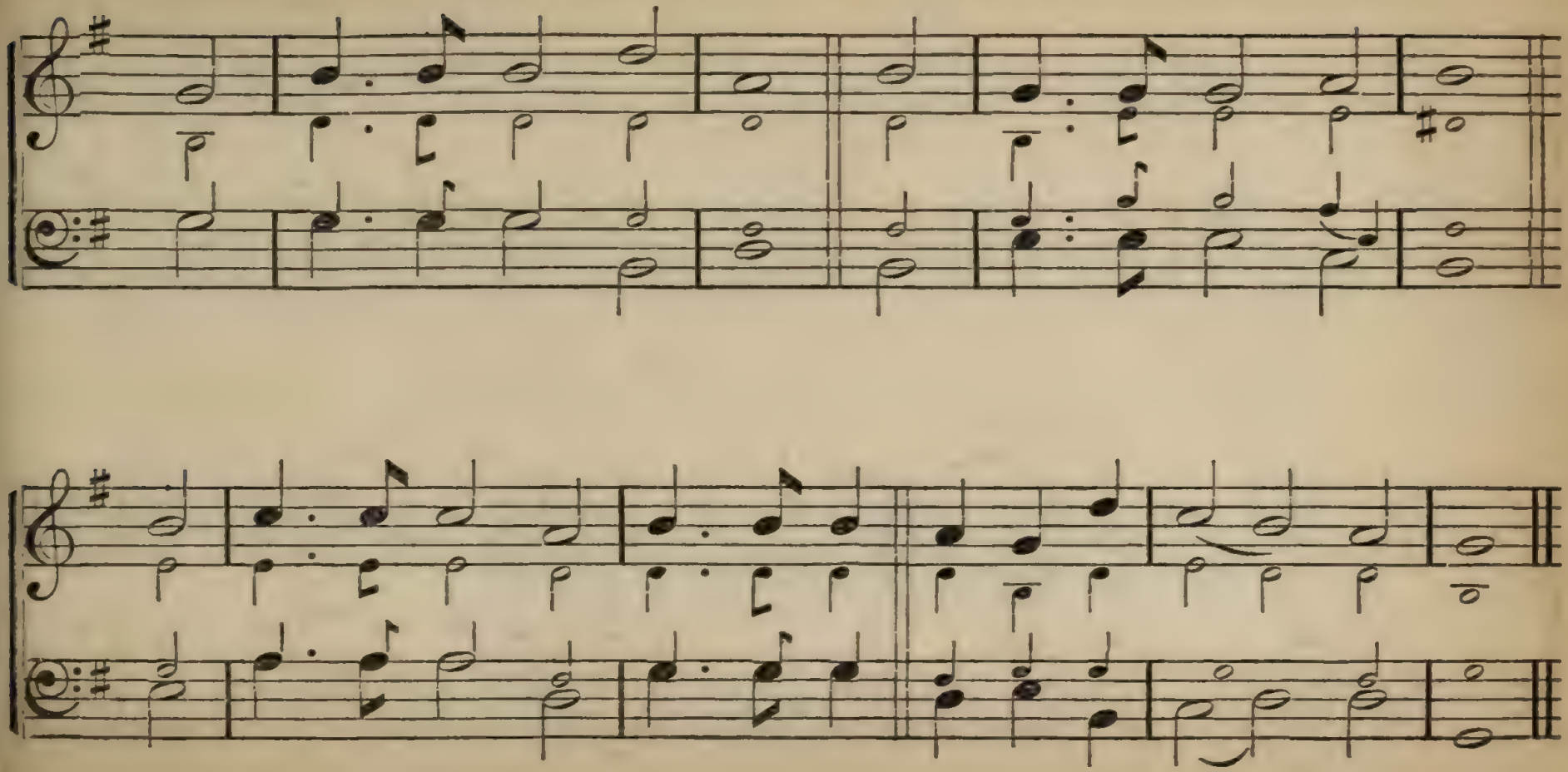
PEKIN. S. M. (6.6.8.6.)



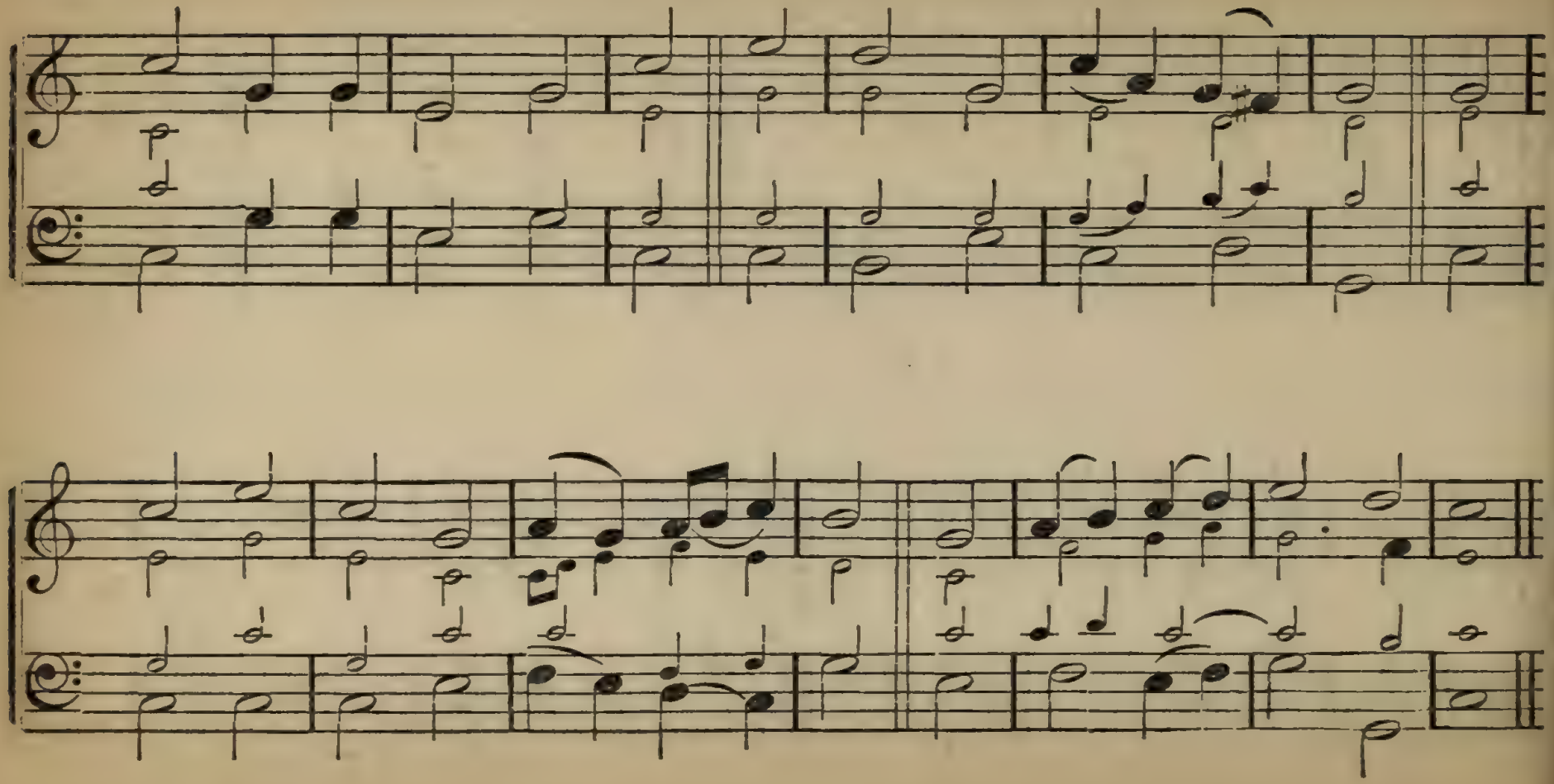

CLOSE.
D.S.

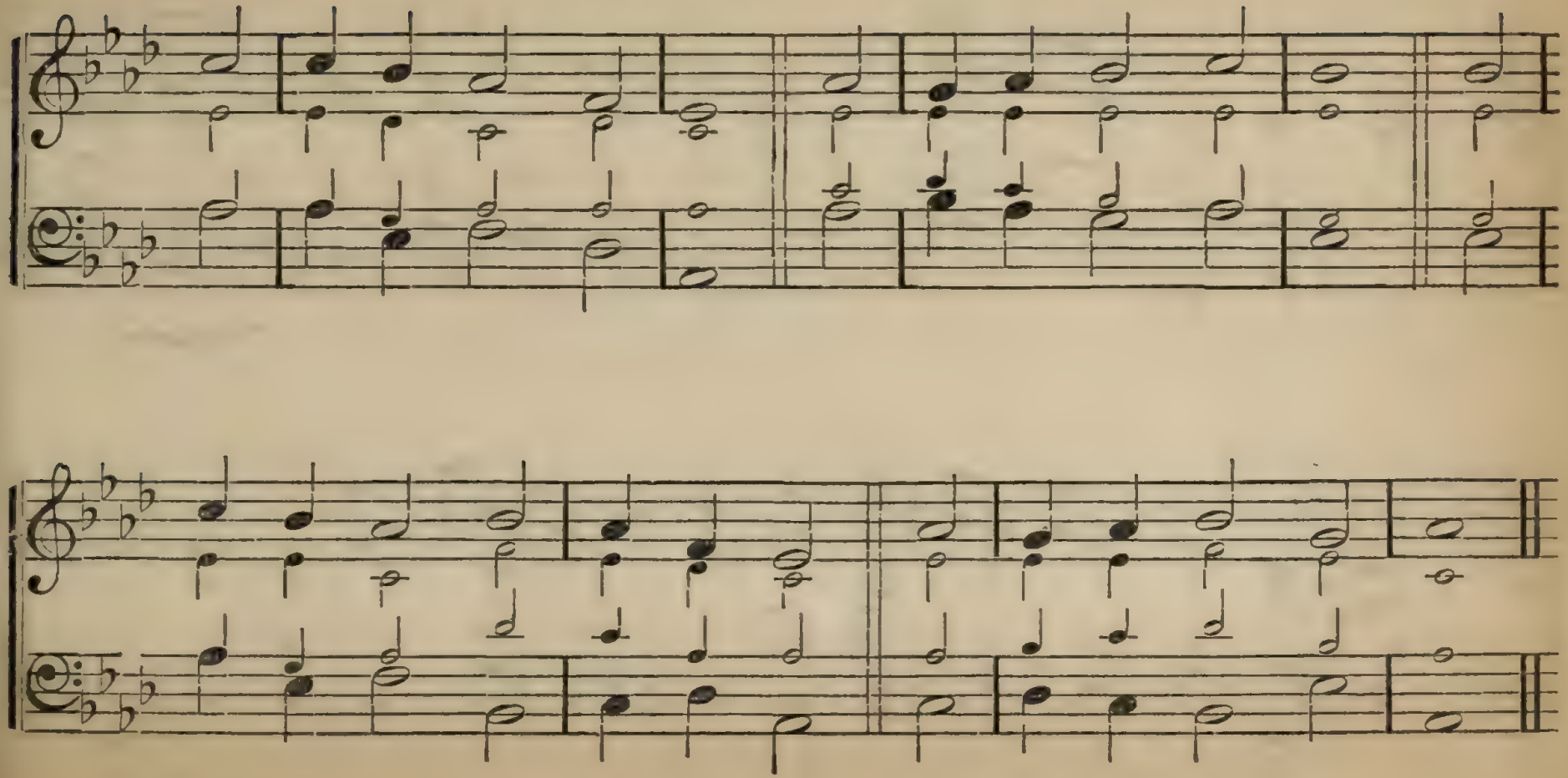
SHAWMUT. S. M. (6.6.8.6.)



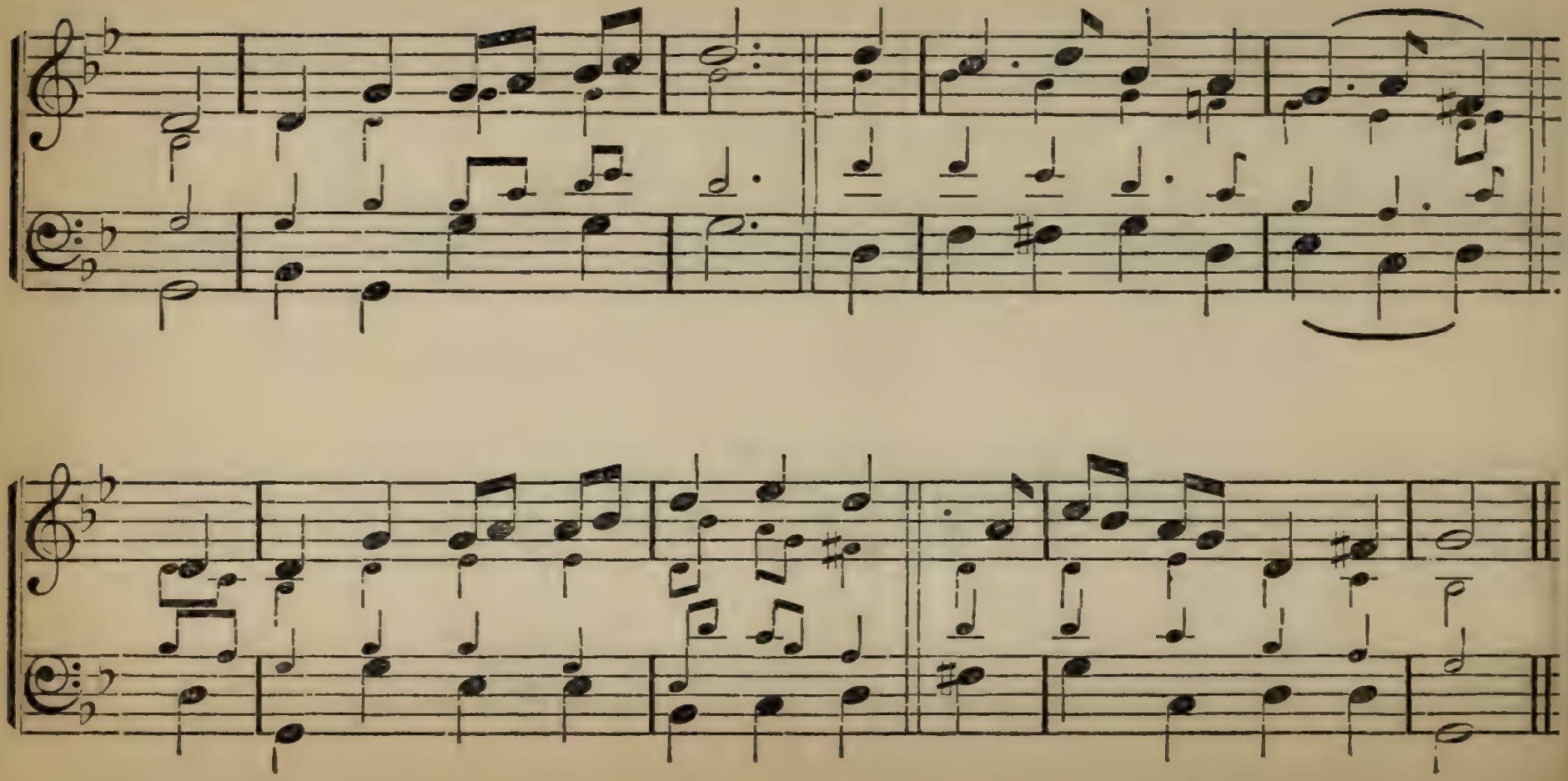


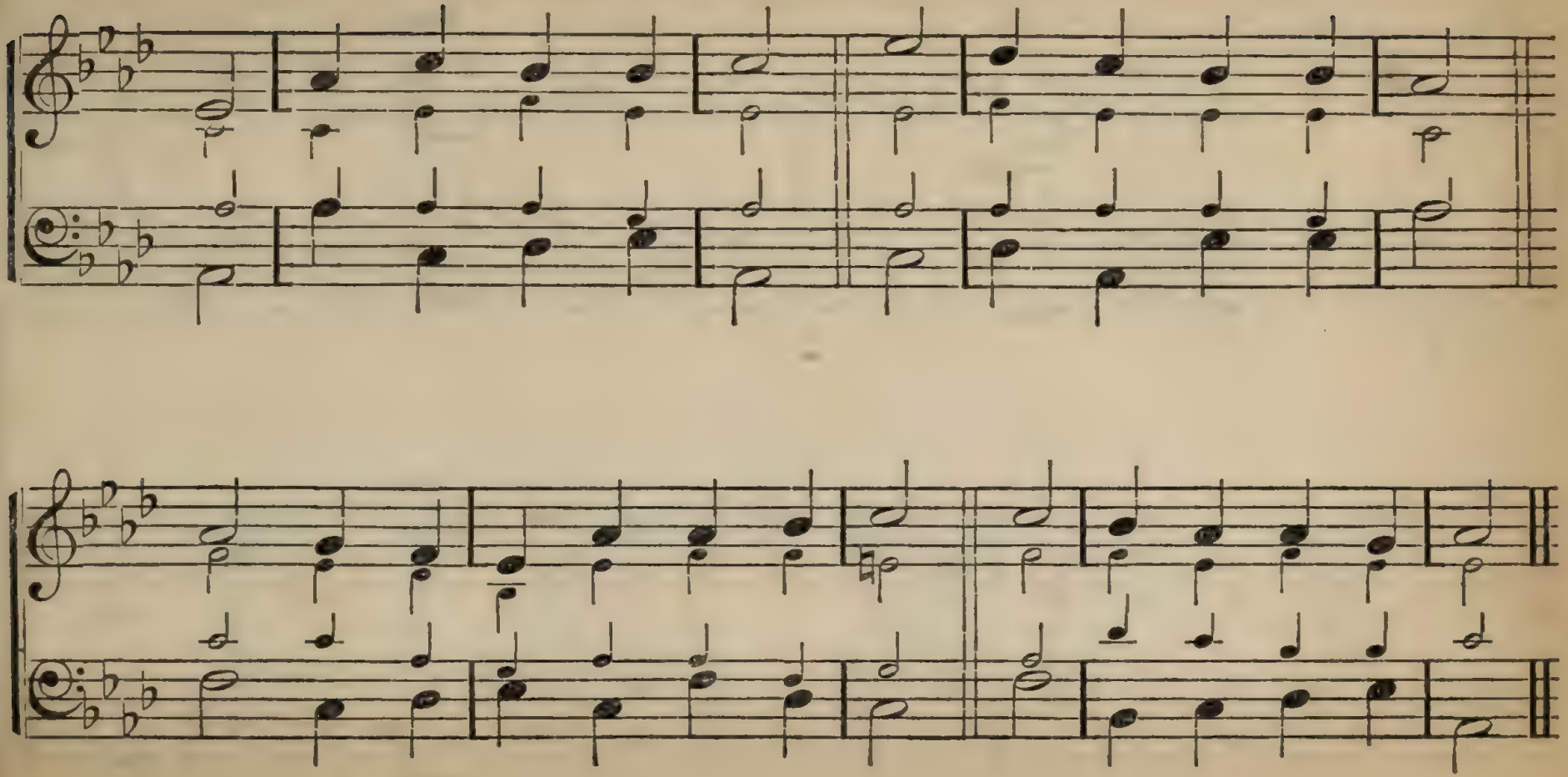
SILVER STREET. S. M. (6.6.8.6.)



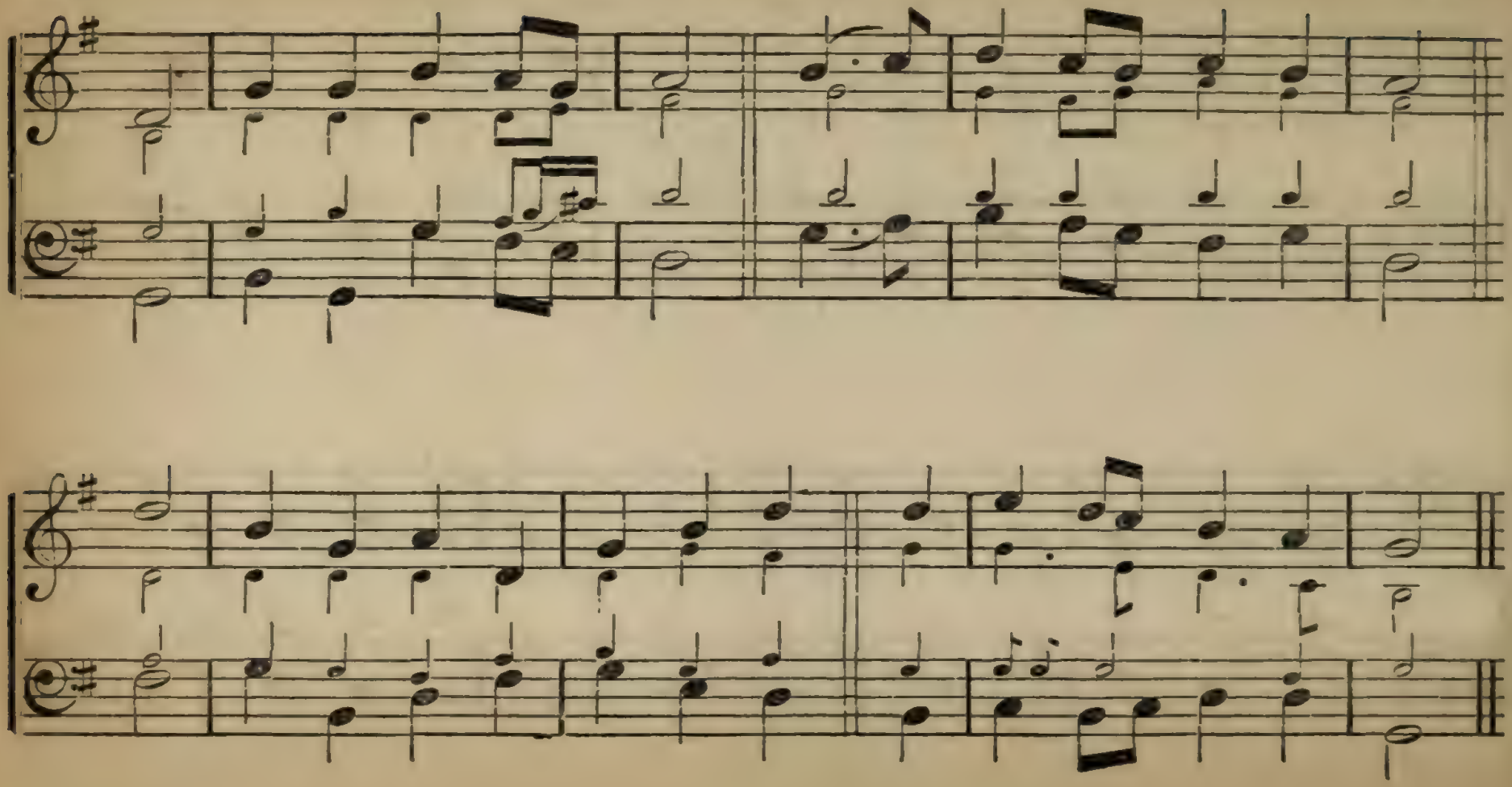


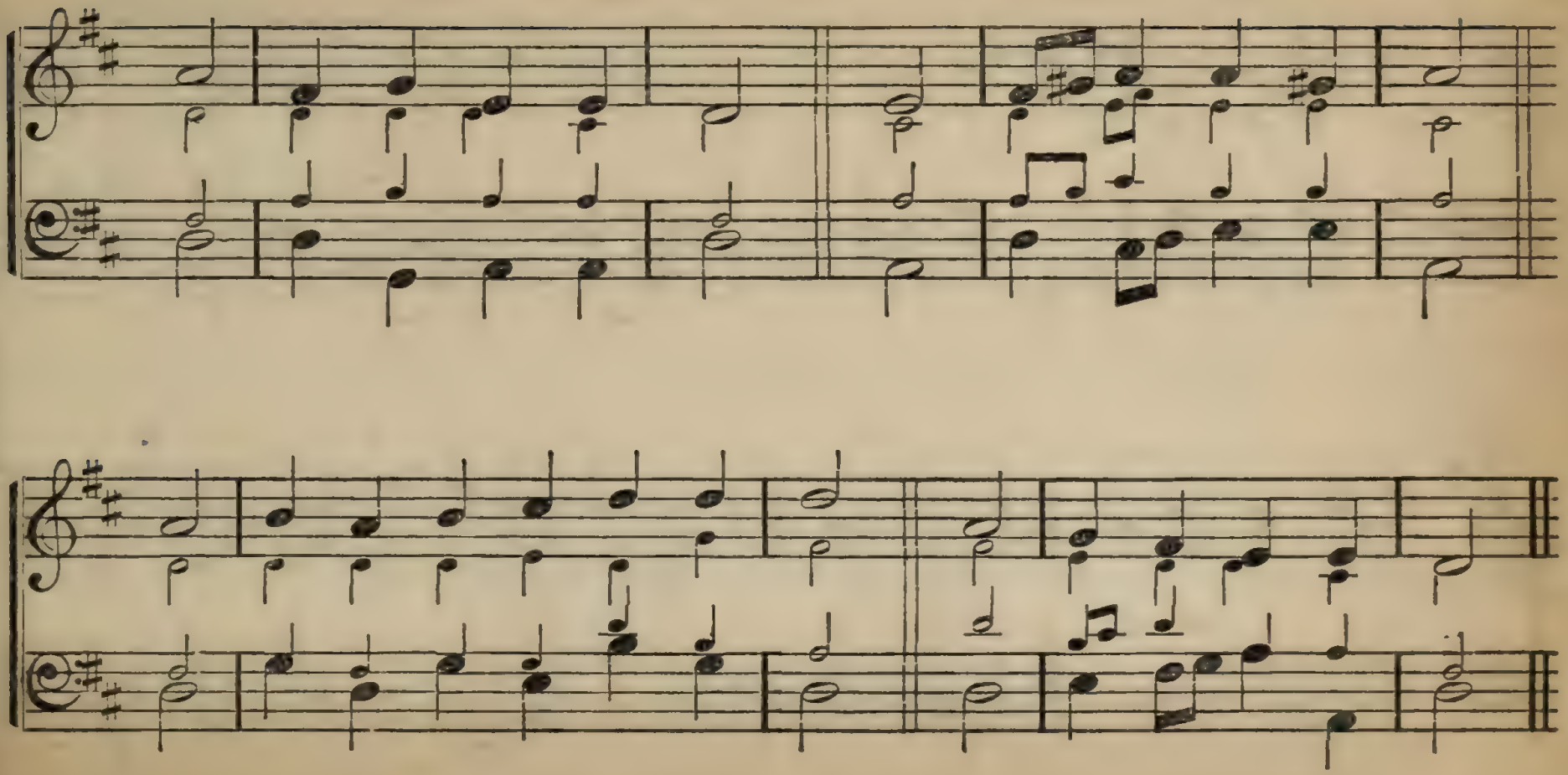
STRAND. S. M. (6.6.8.6.)



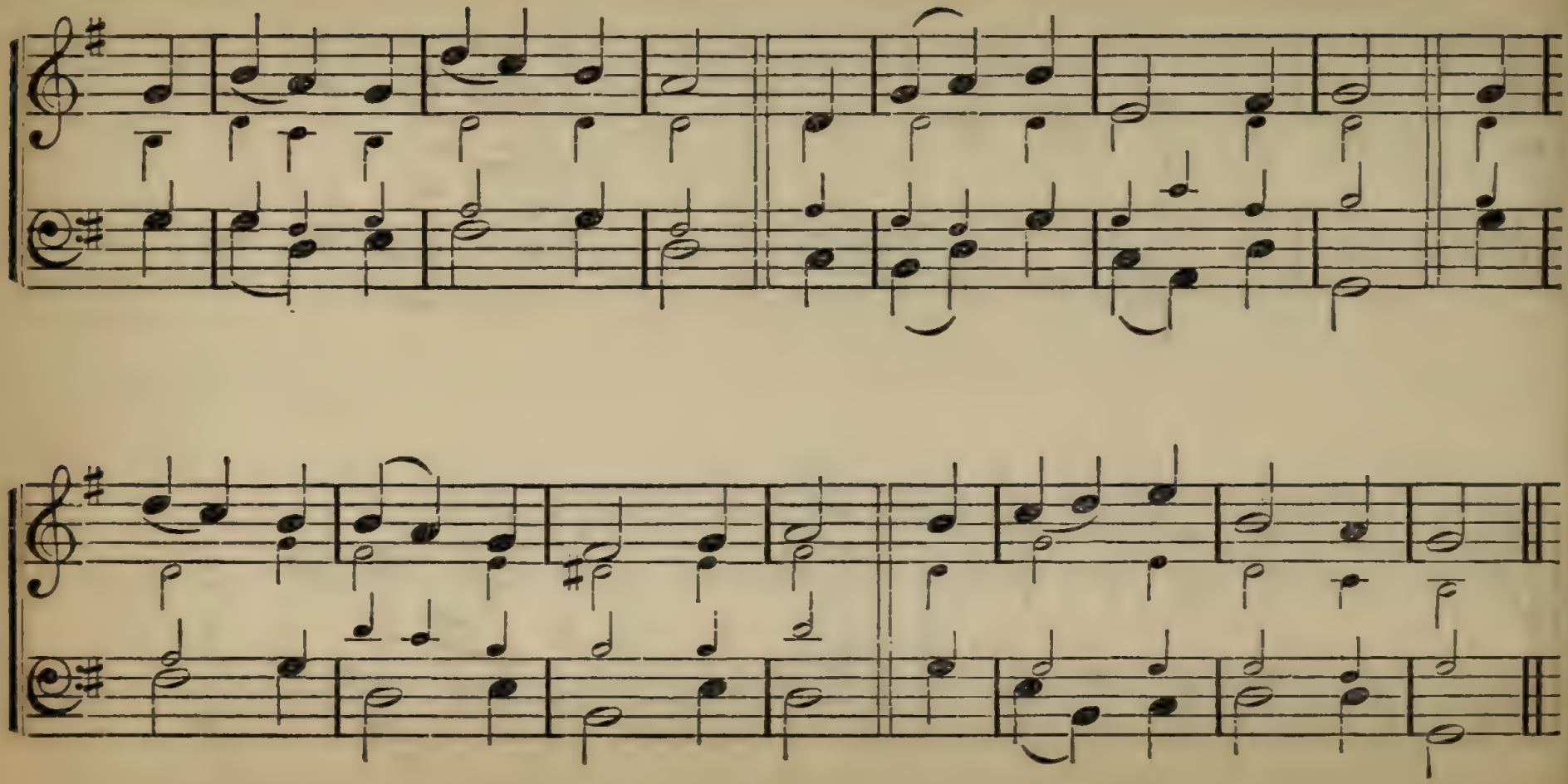


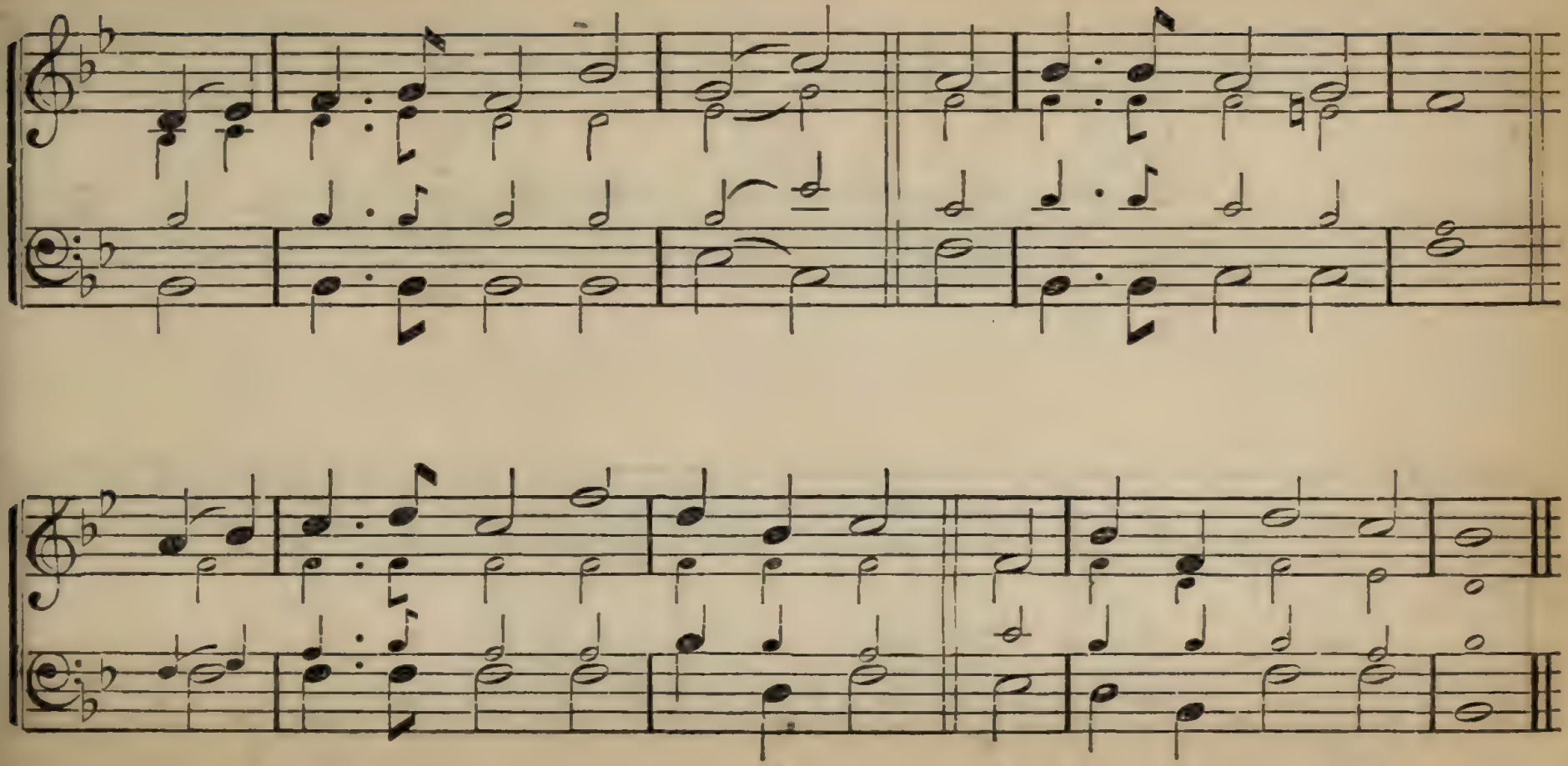
ST. THOMAS. S. M. (6.6.8.6.)



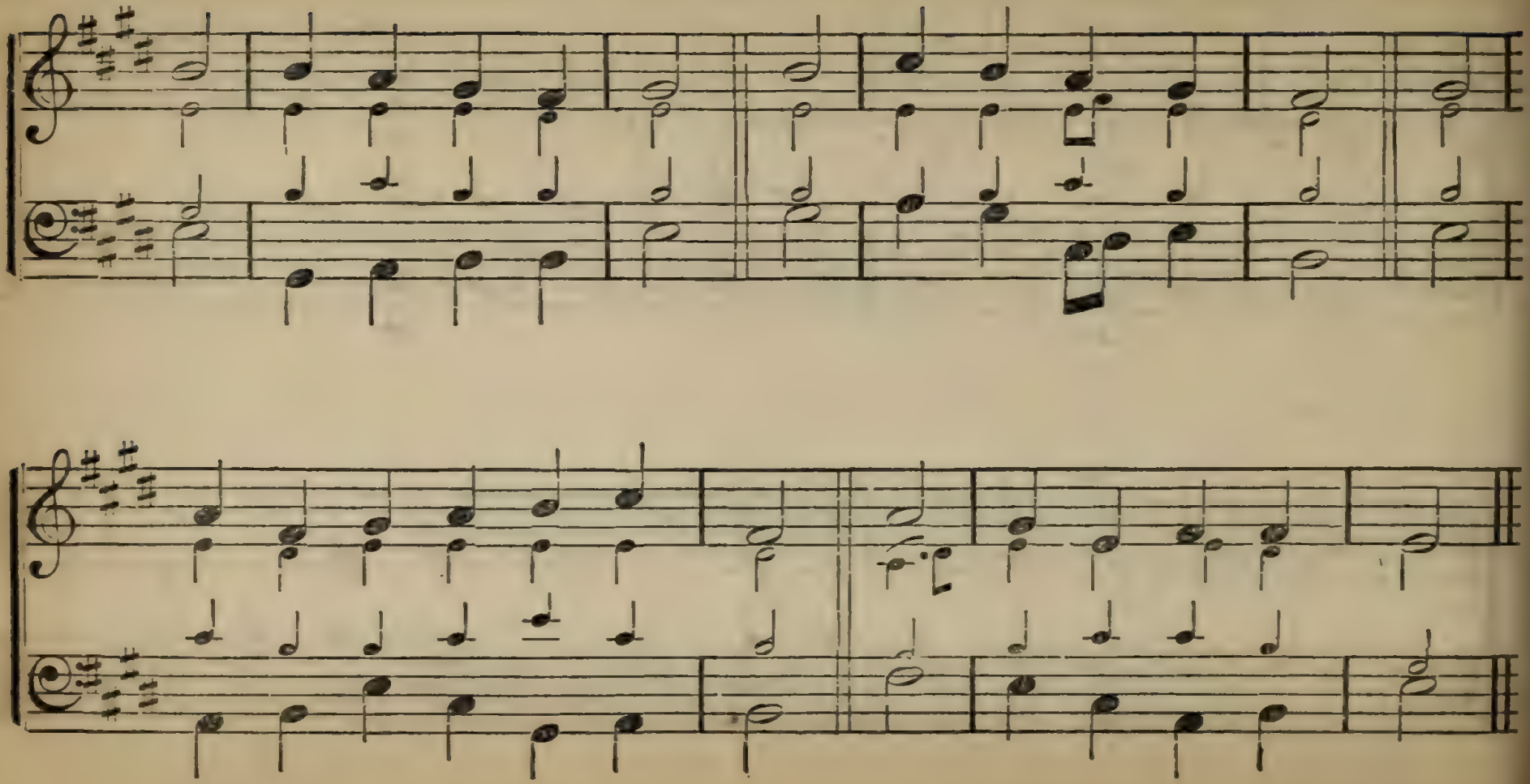


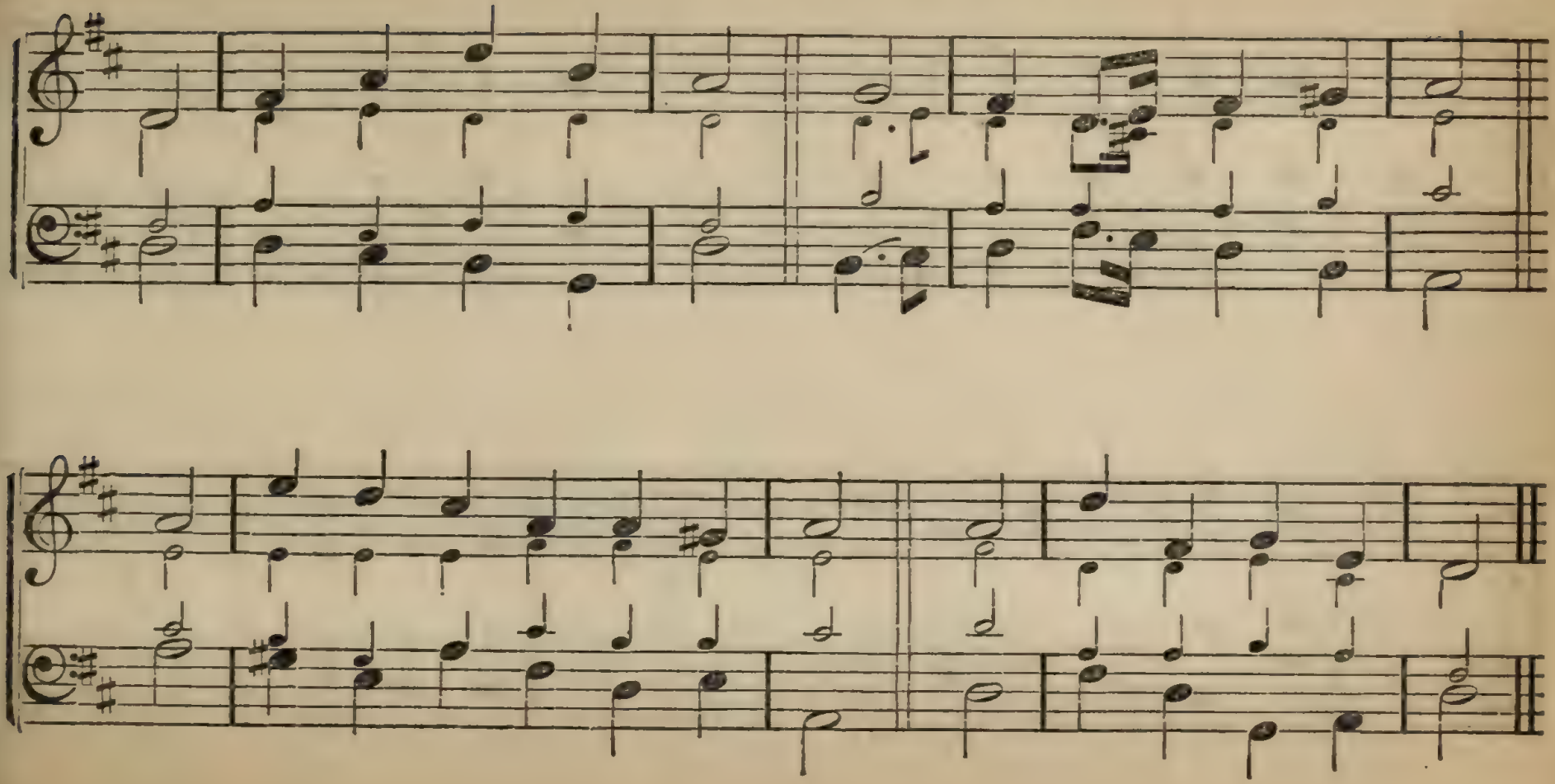
THATCHER. S. M. (6.6.8.6.)



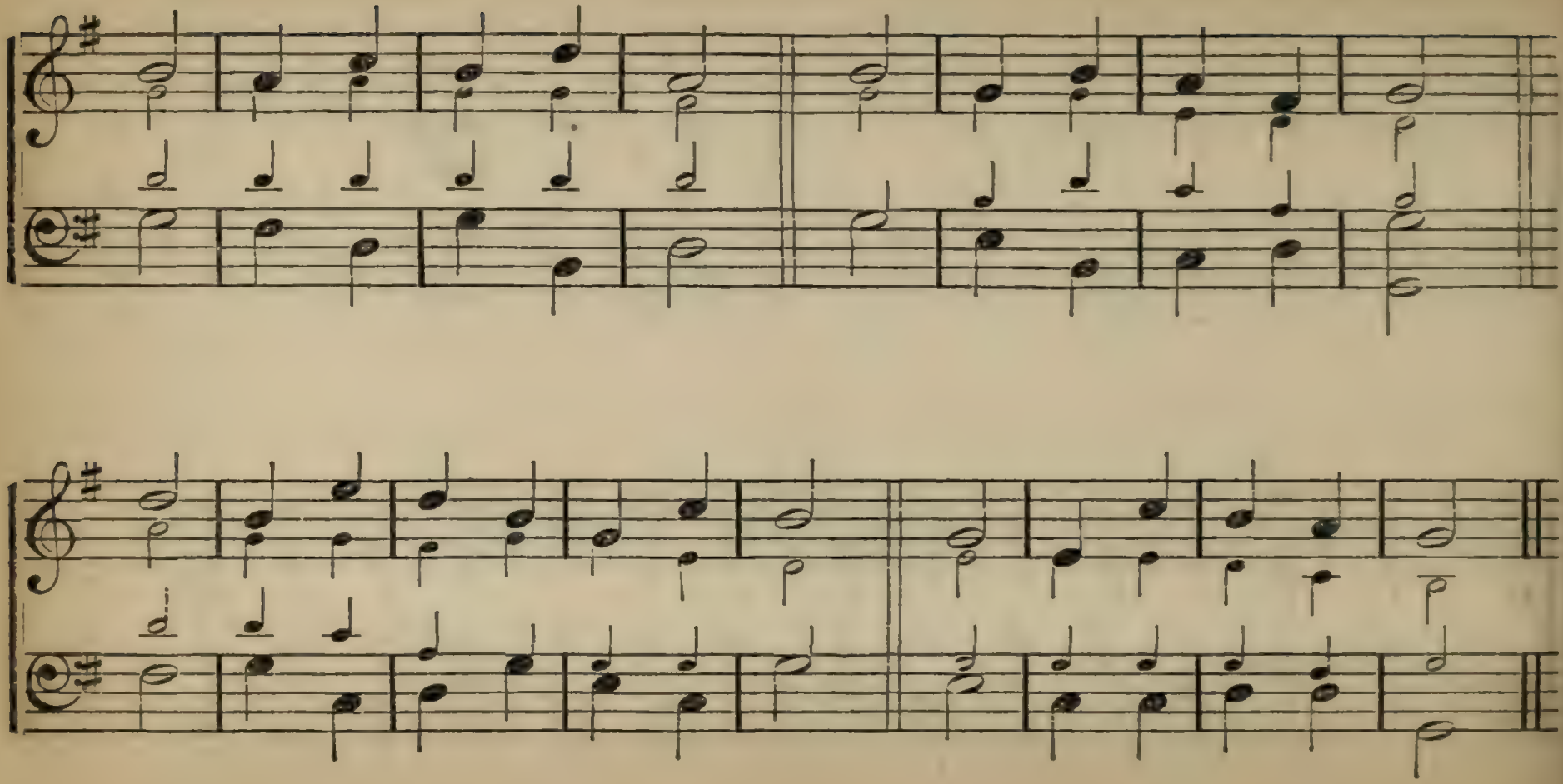


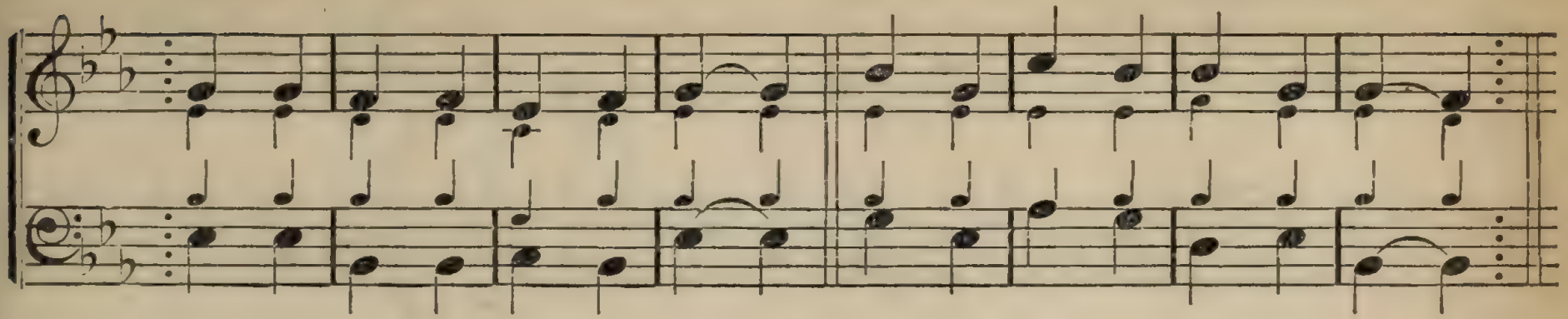
TWEED. S. M. (6.6.8.6.)





WEALDEN. S. M. (6.6.8.6.)

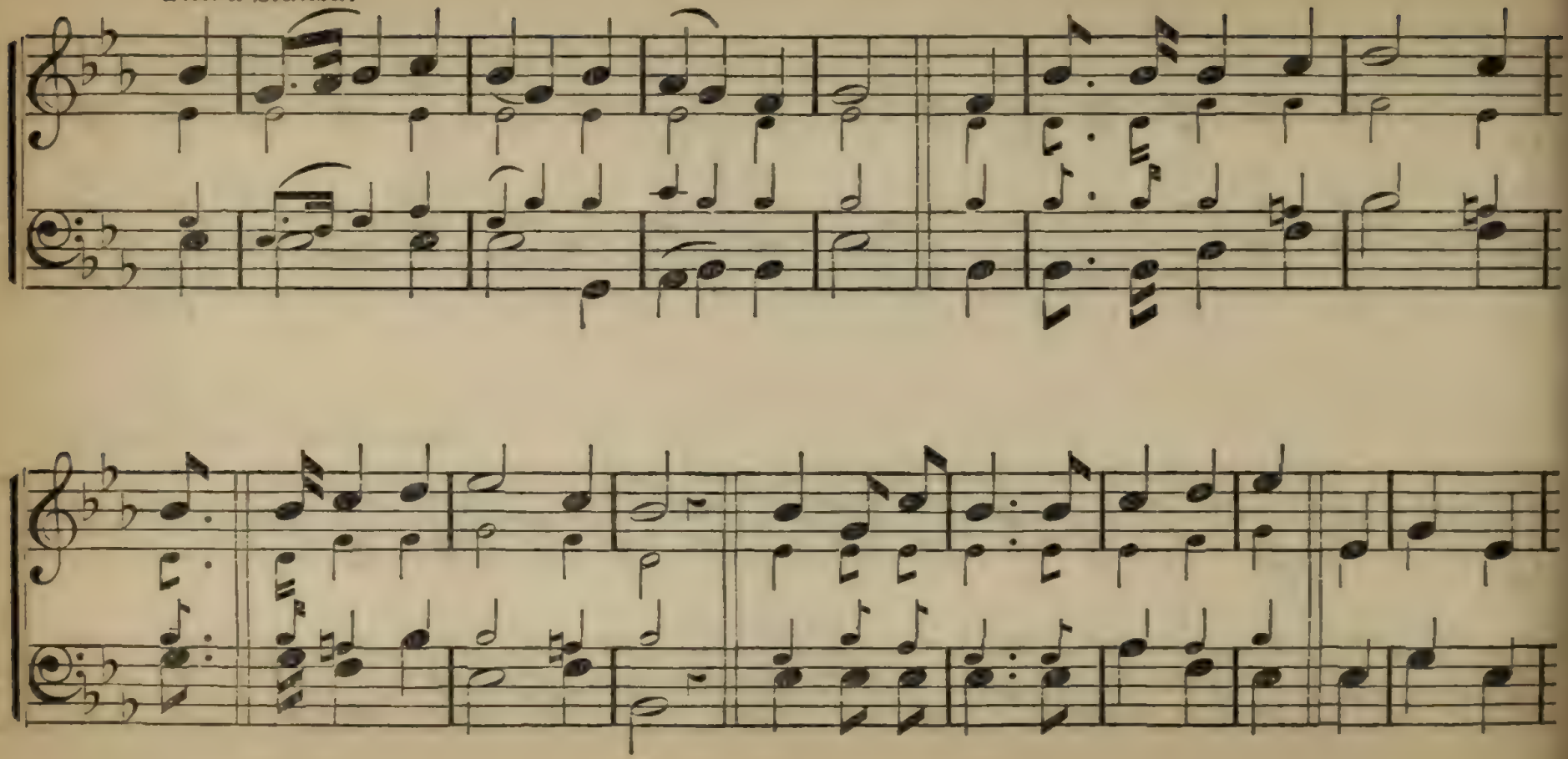


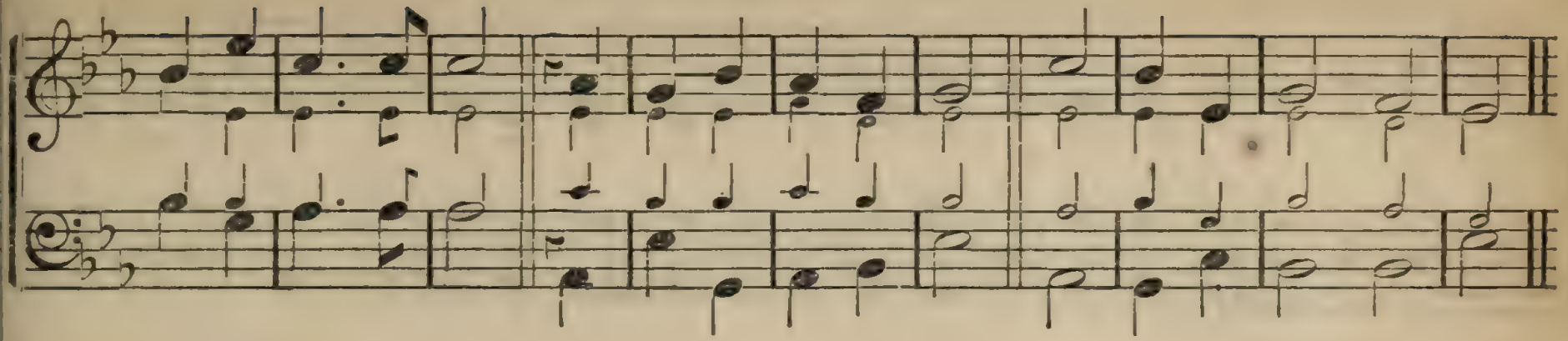


Repeat for the Second Stanza.

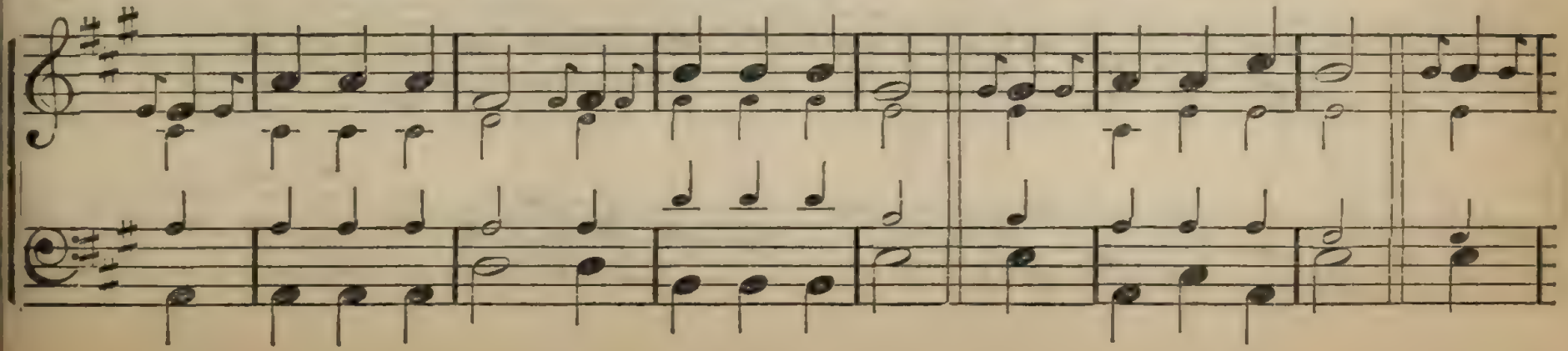
VITAL SPARK. (CONTINUED.)

Third Stanza.

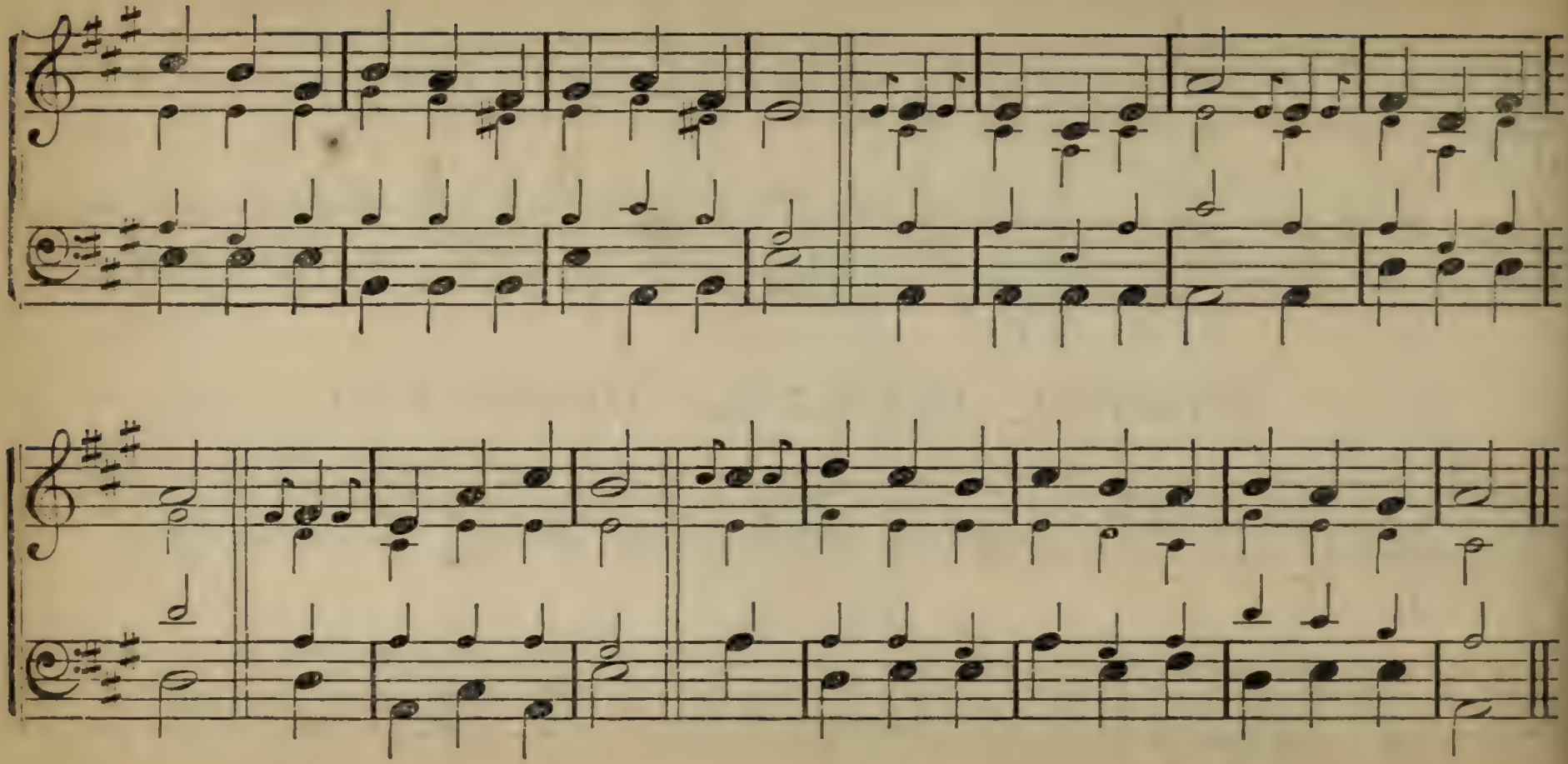


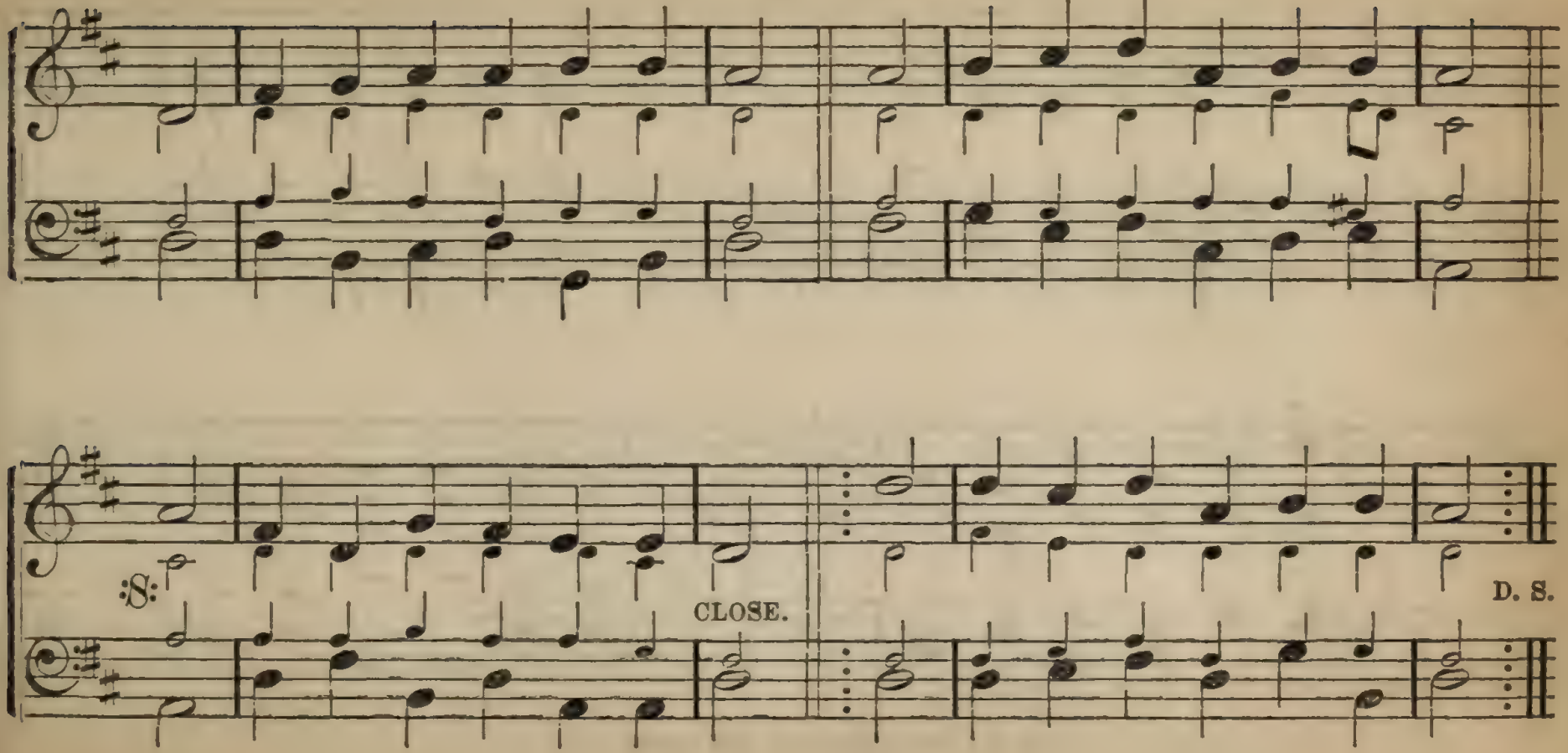


CROSWELL. 10, 5, 6, & 12s. (10.5.12.12.6.12.)

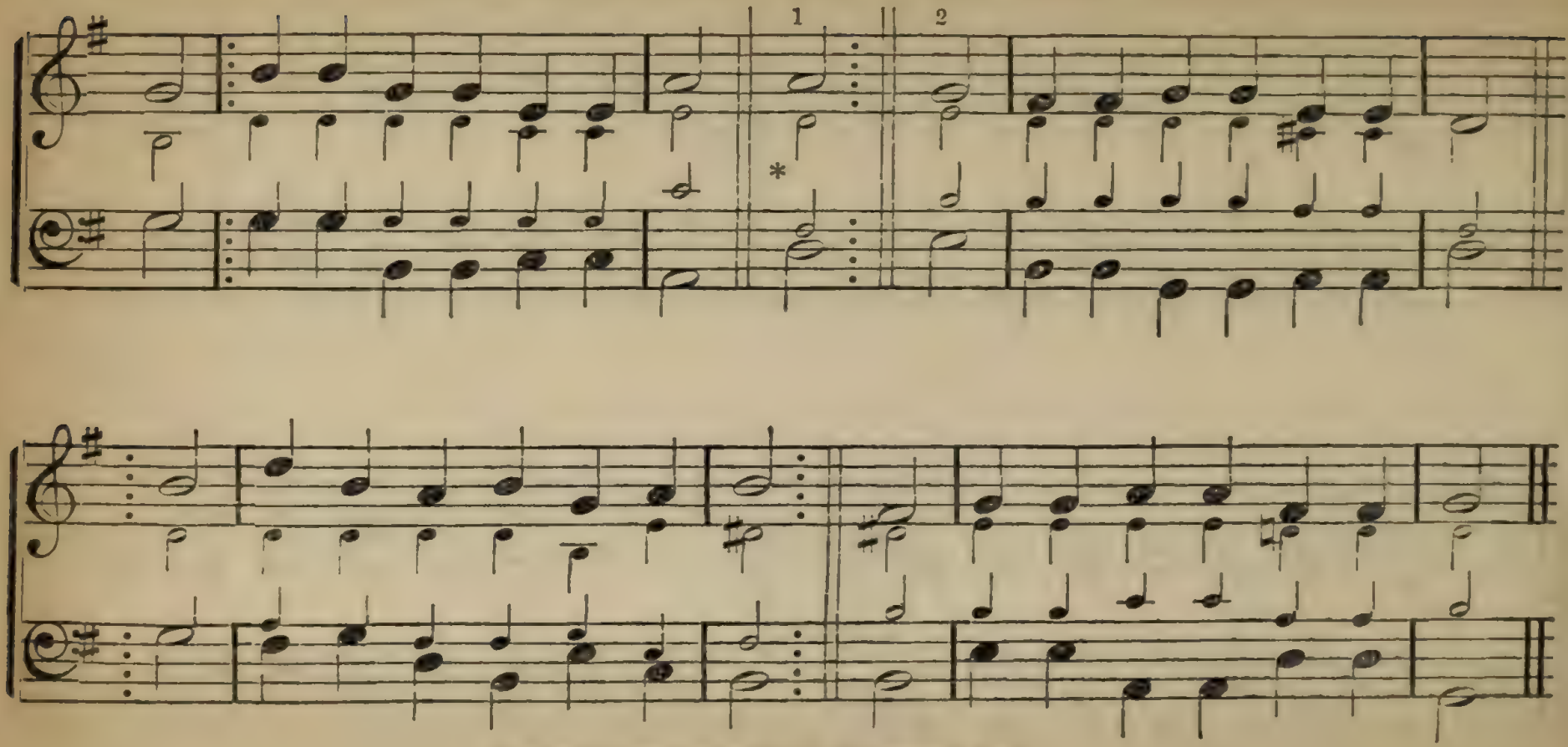


CROSWELL. (CONCLUDED.)

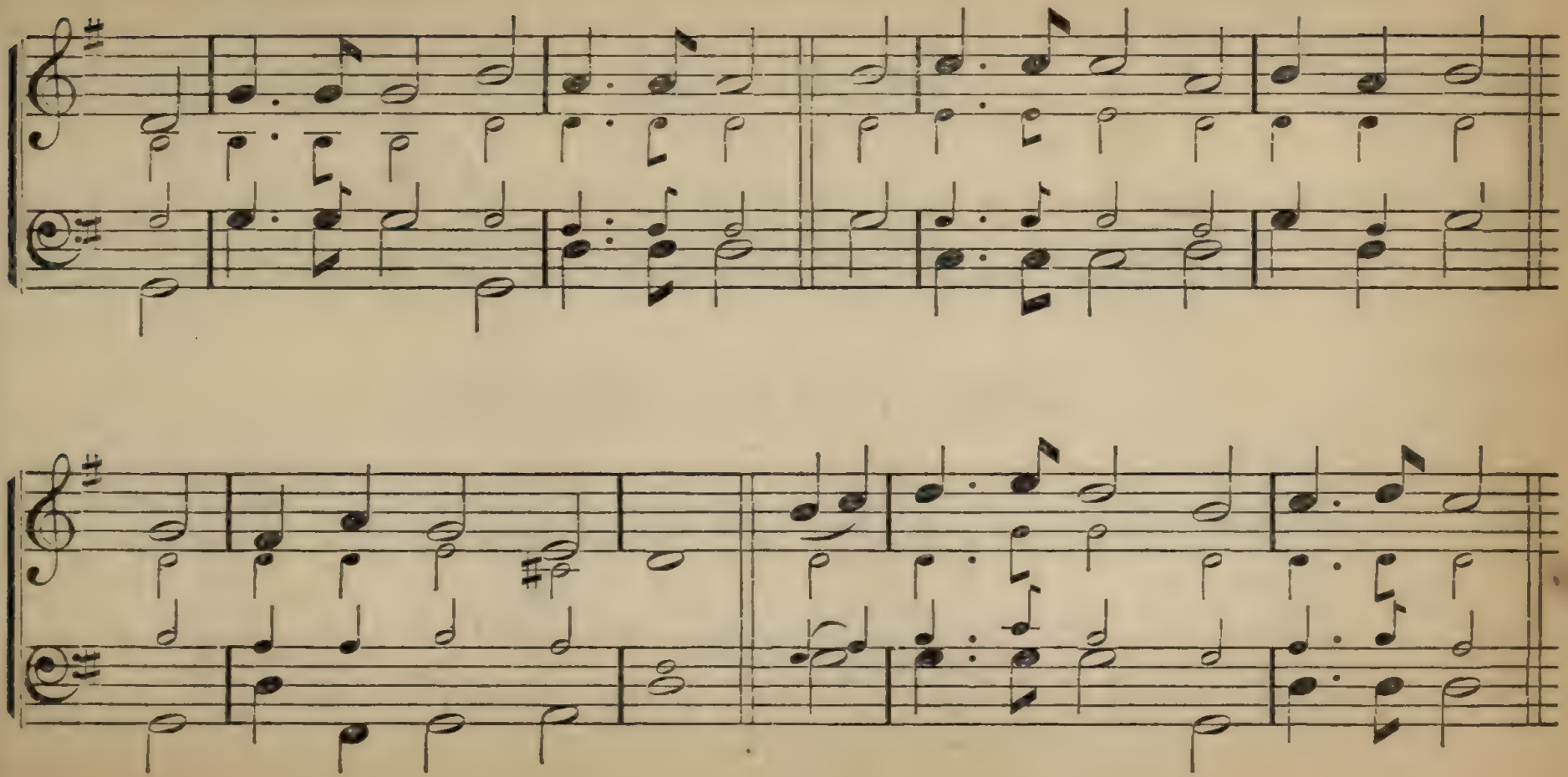



:S:
CLOSE.
D. S.

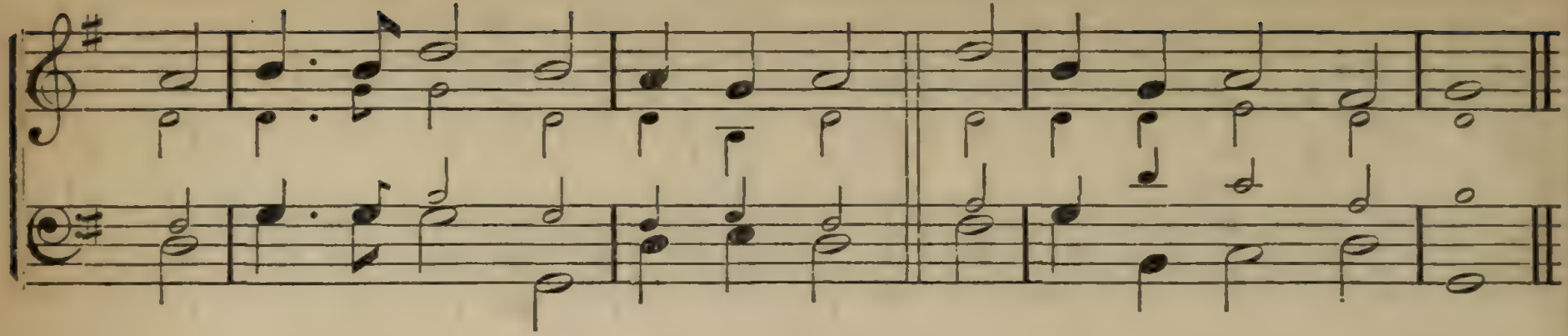
WALDEN. 6 LINES 8s. OR L. P. M. (8.8.8.8.8.8.)



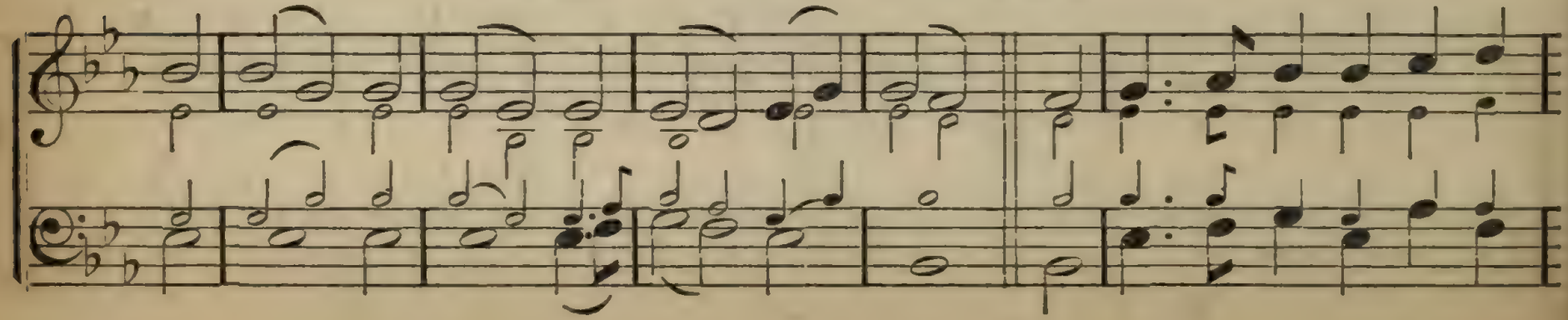
* *For the first syllable of the second line.*

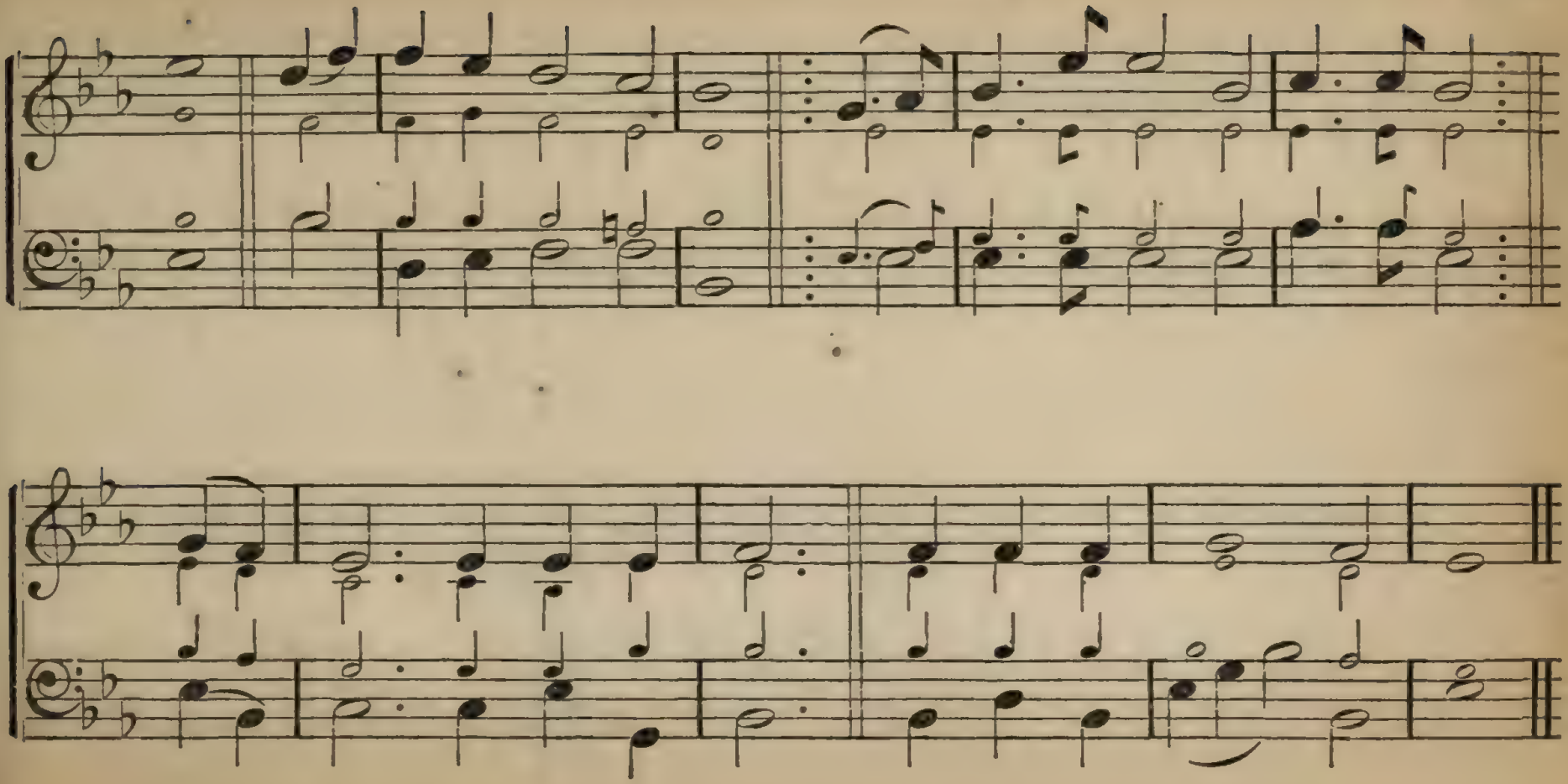


GRETNA. (CONCLUDED.)

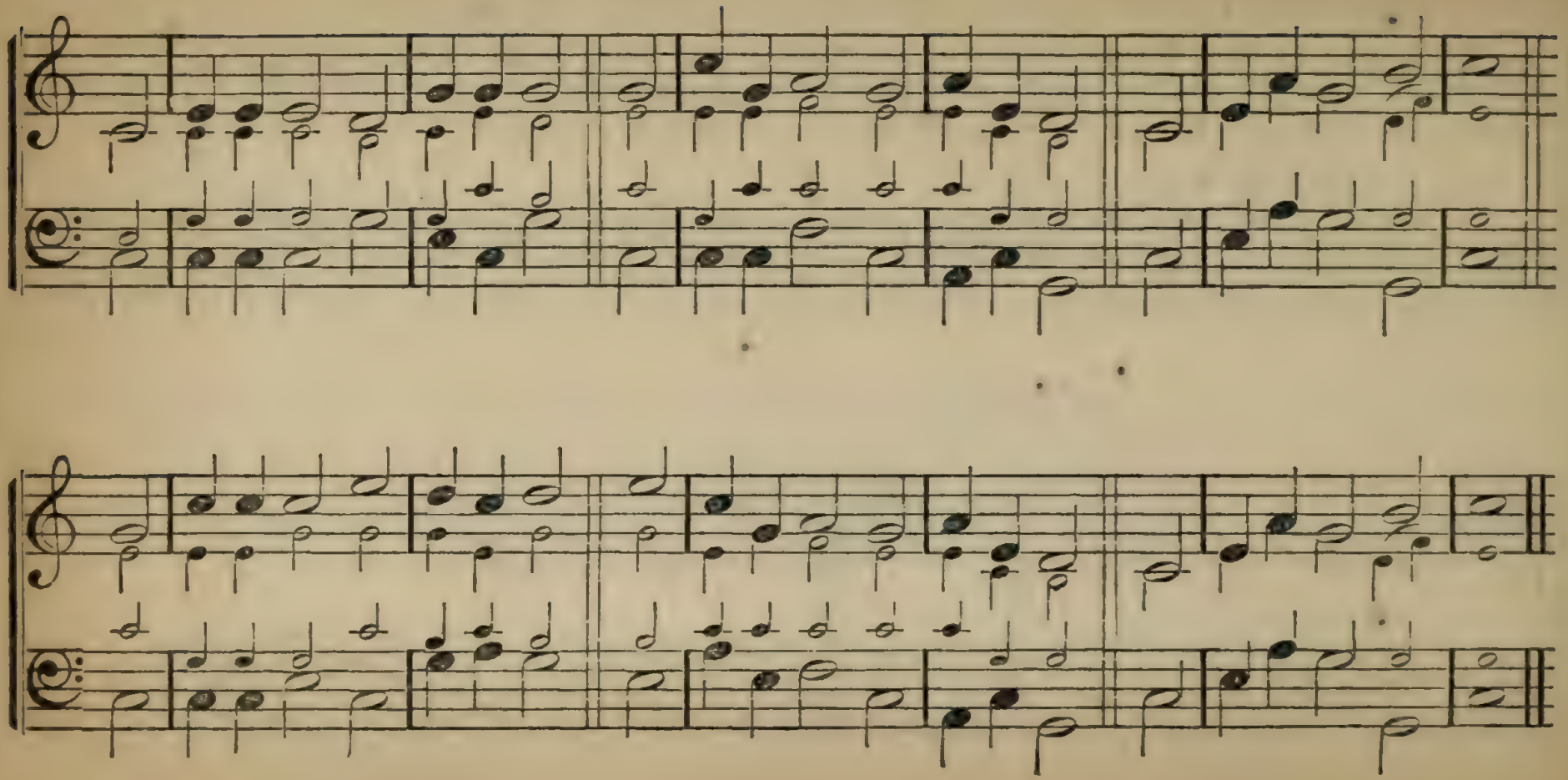


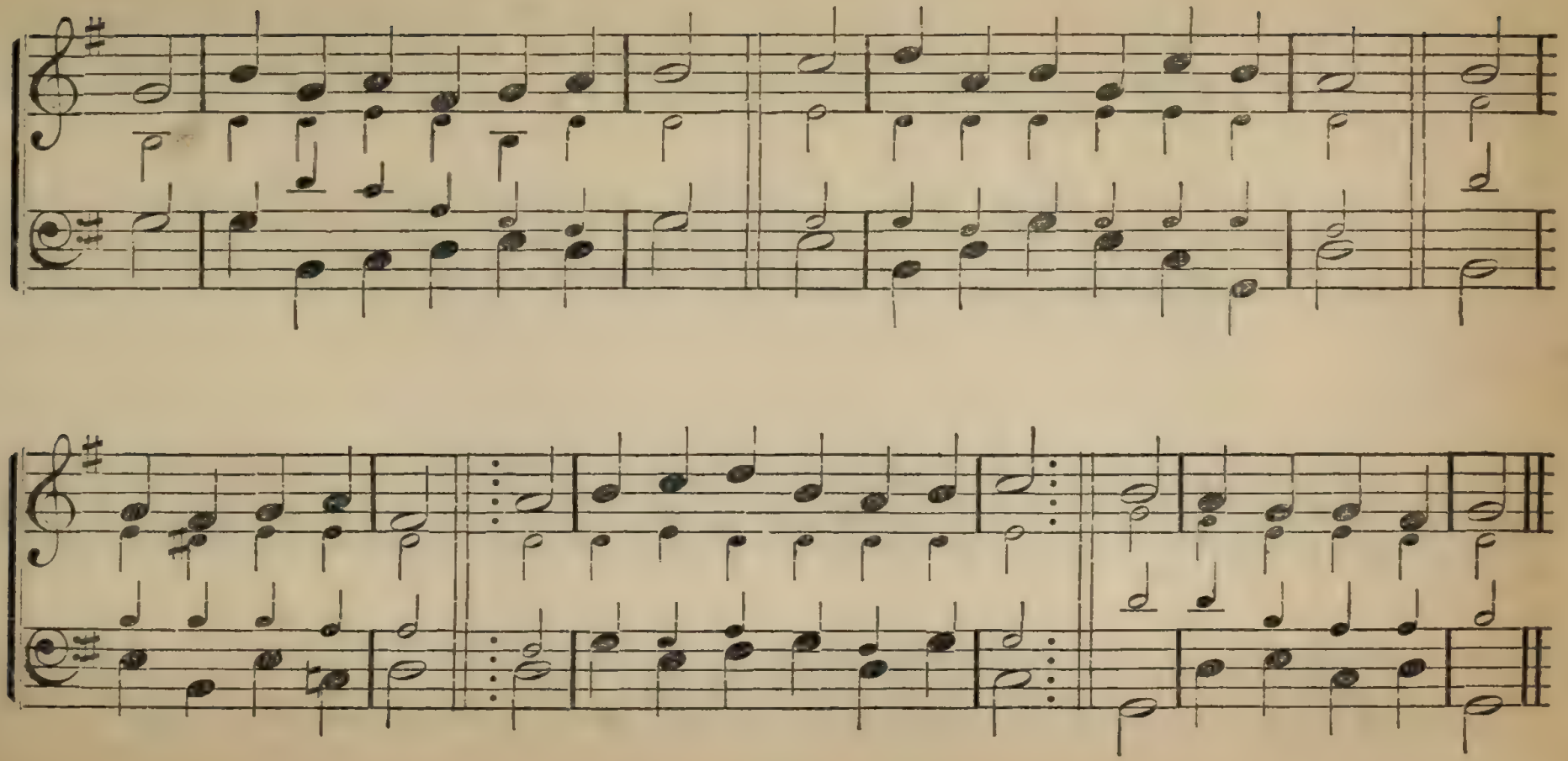
ARIEL. C. P. M. (8.8.6.8.8.6.)



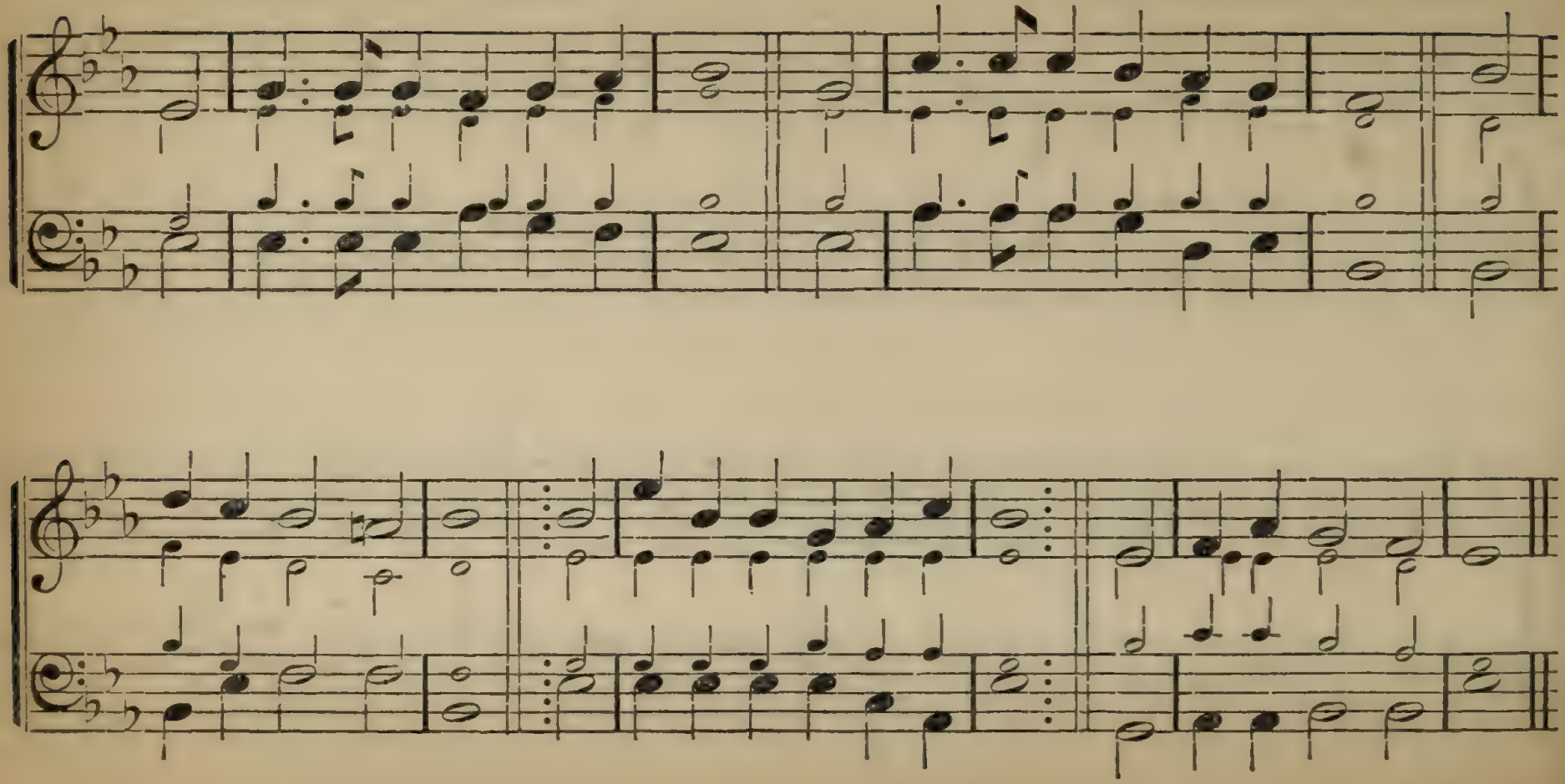


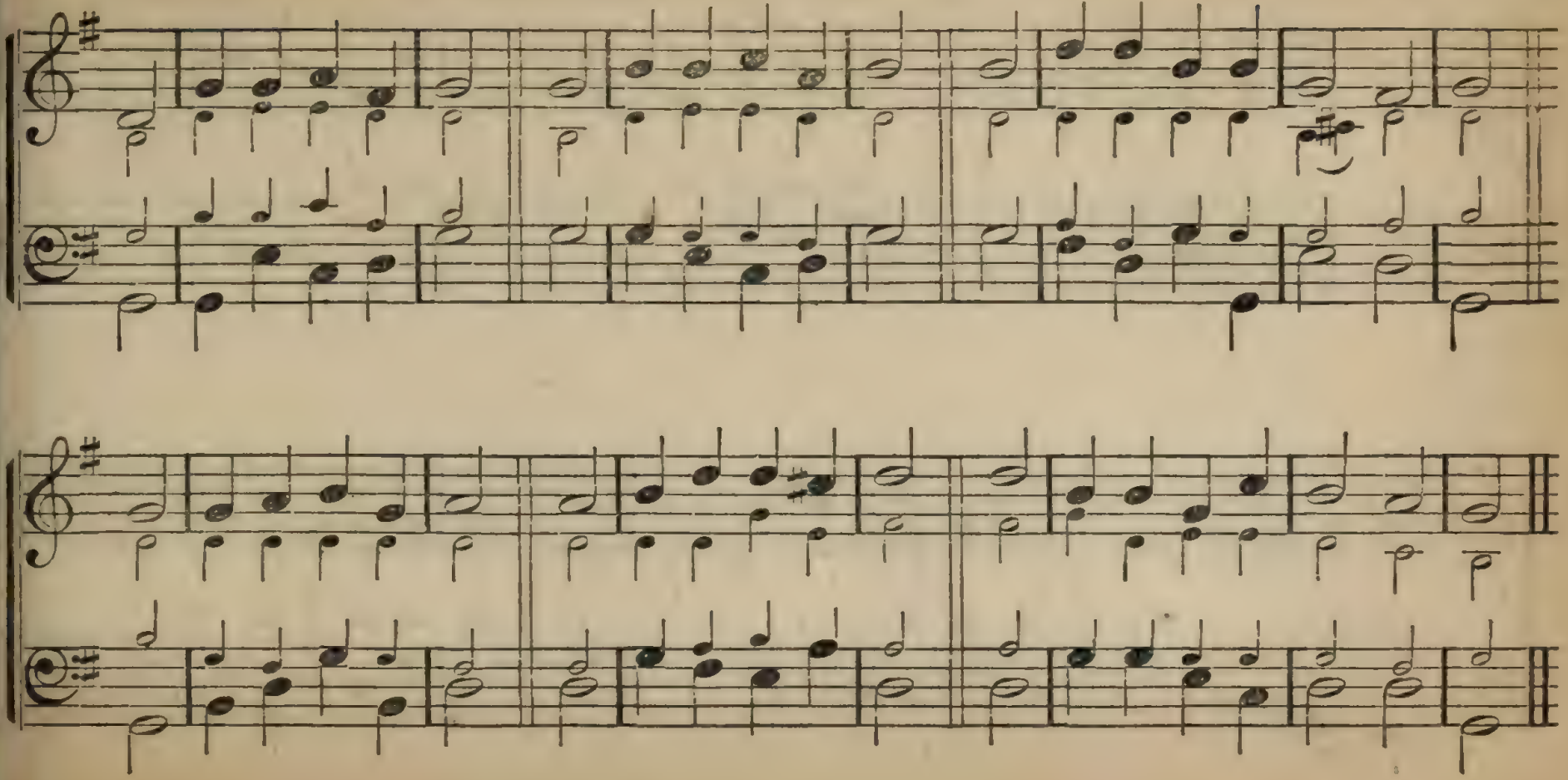
GANGES. C. P. M. (8.8.6.8.8.6.)



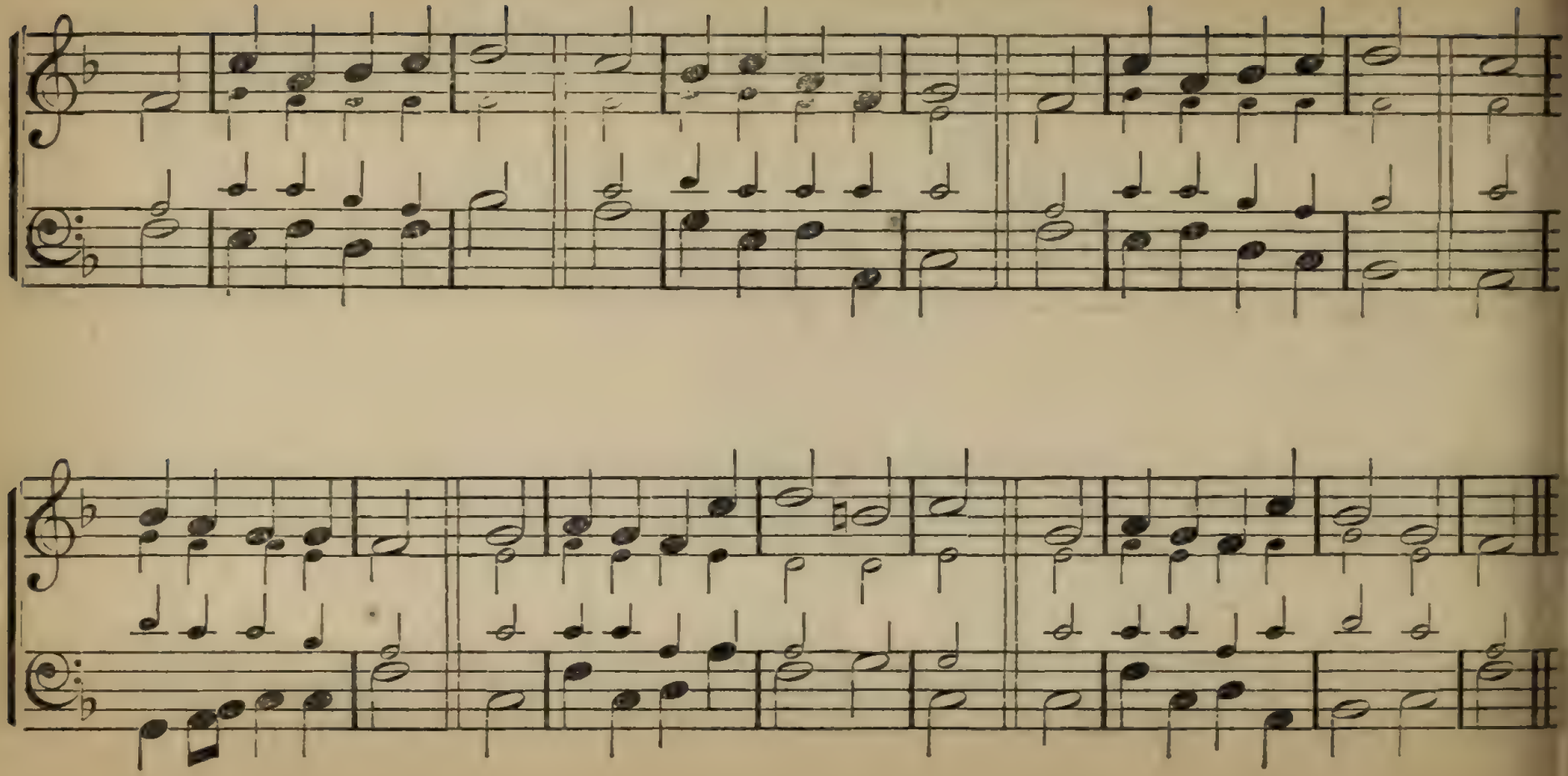


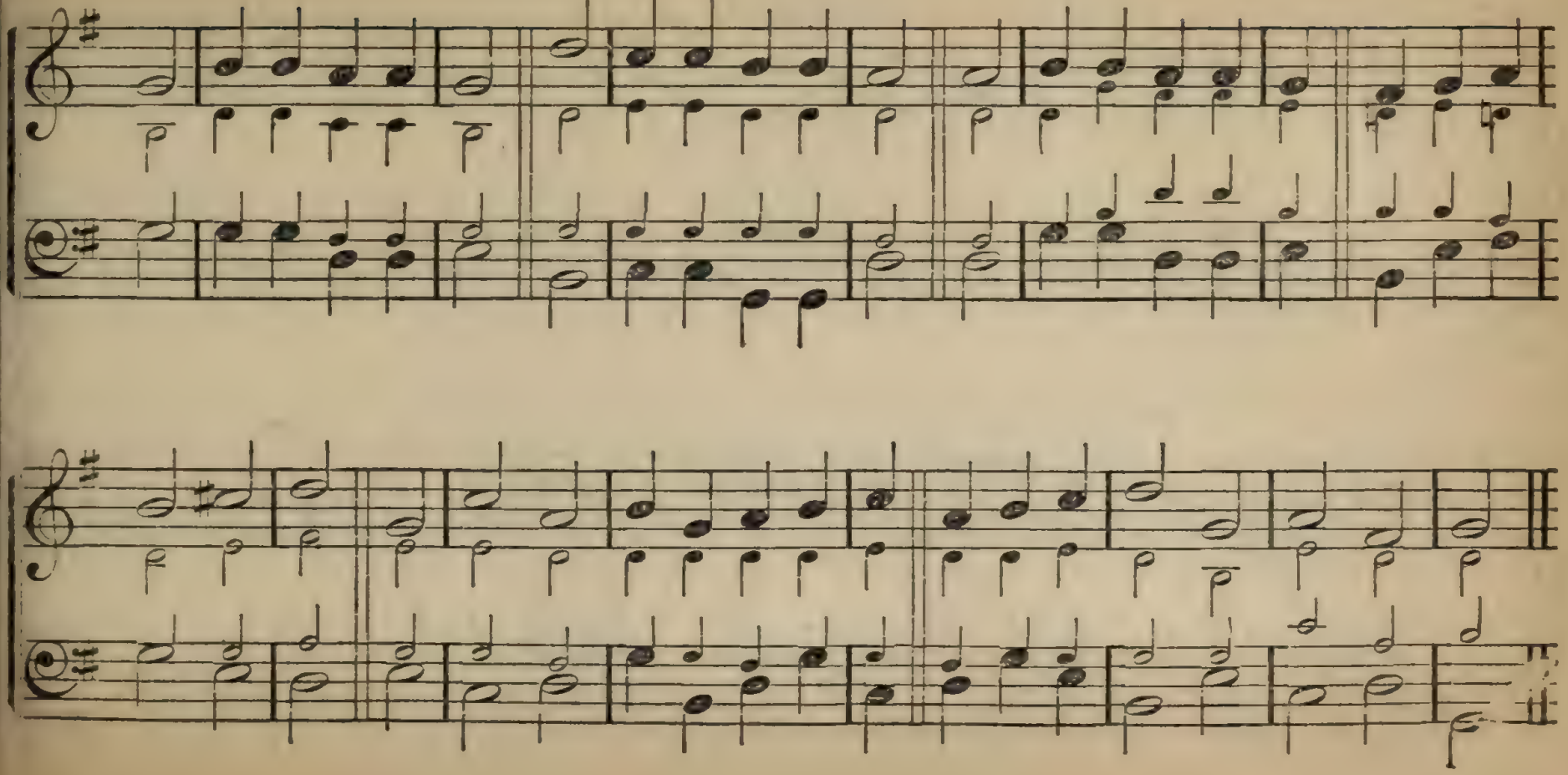
MERIBAH. C. P. M. (8.8.6.8.8.6.)



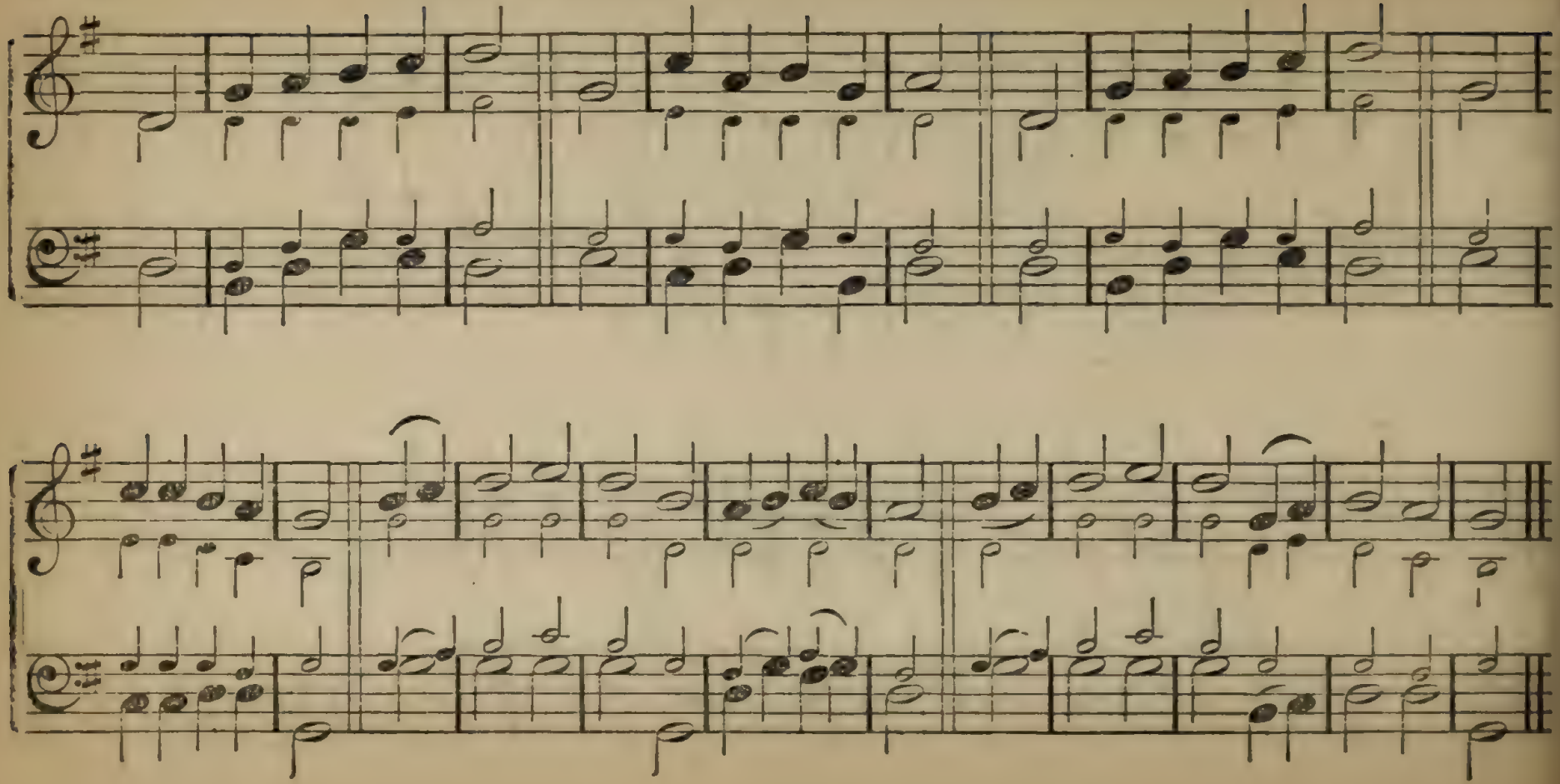


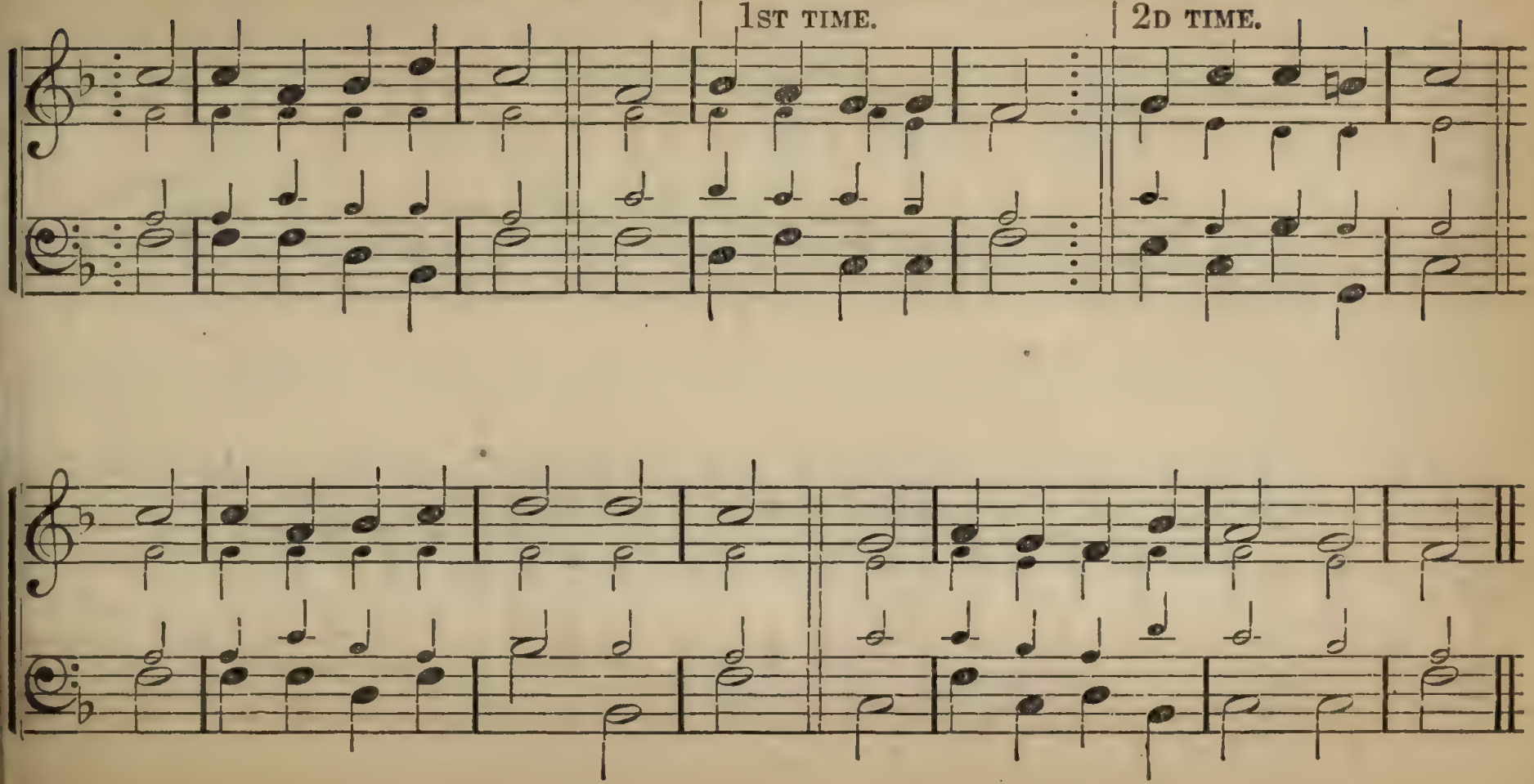
ALPS. H. M. (6.6.6.6.8.8.)



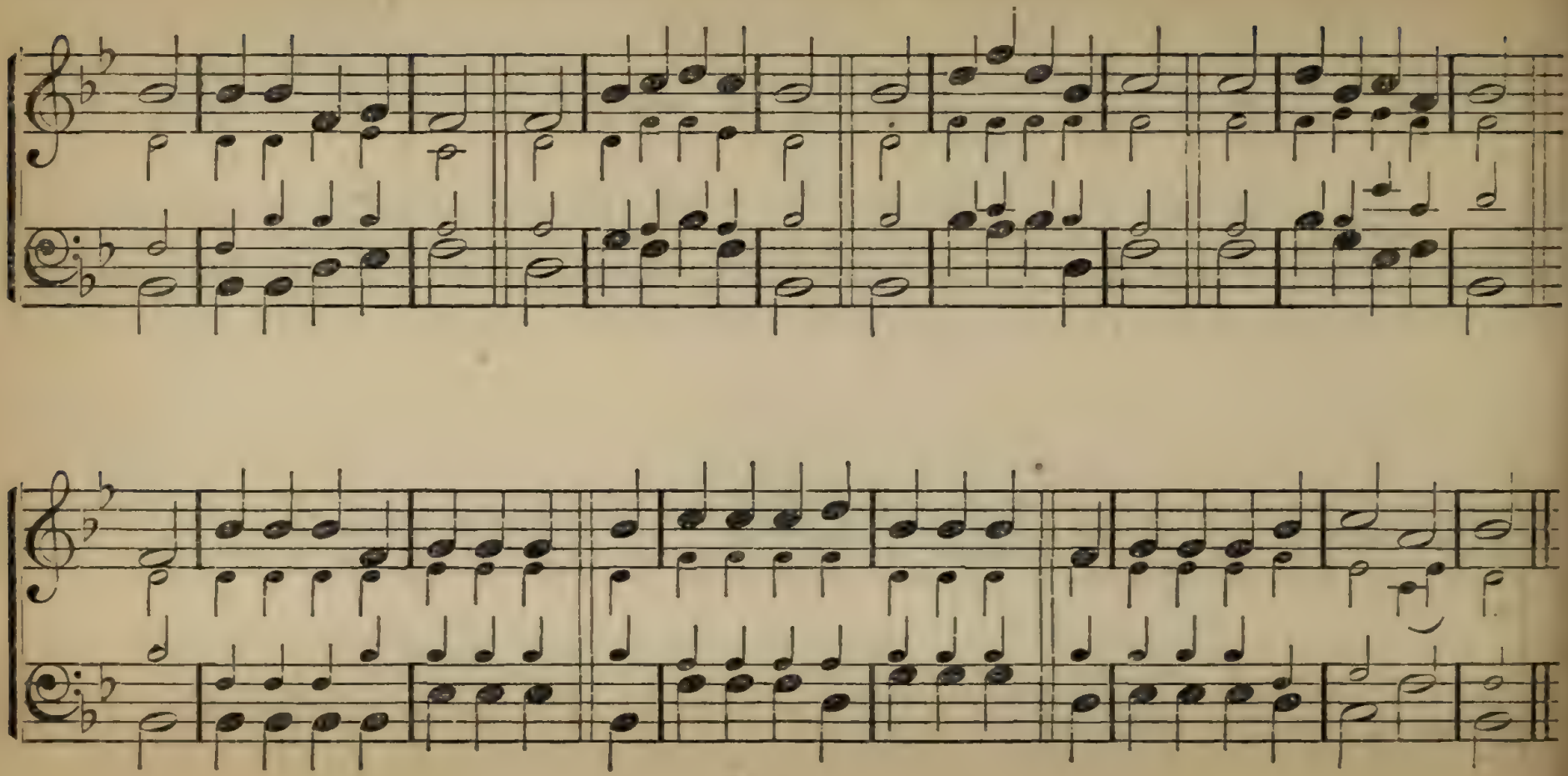


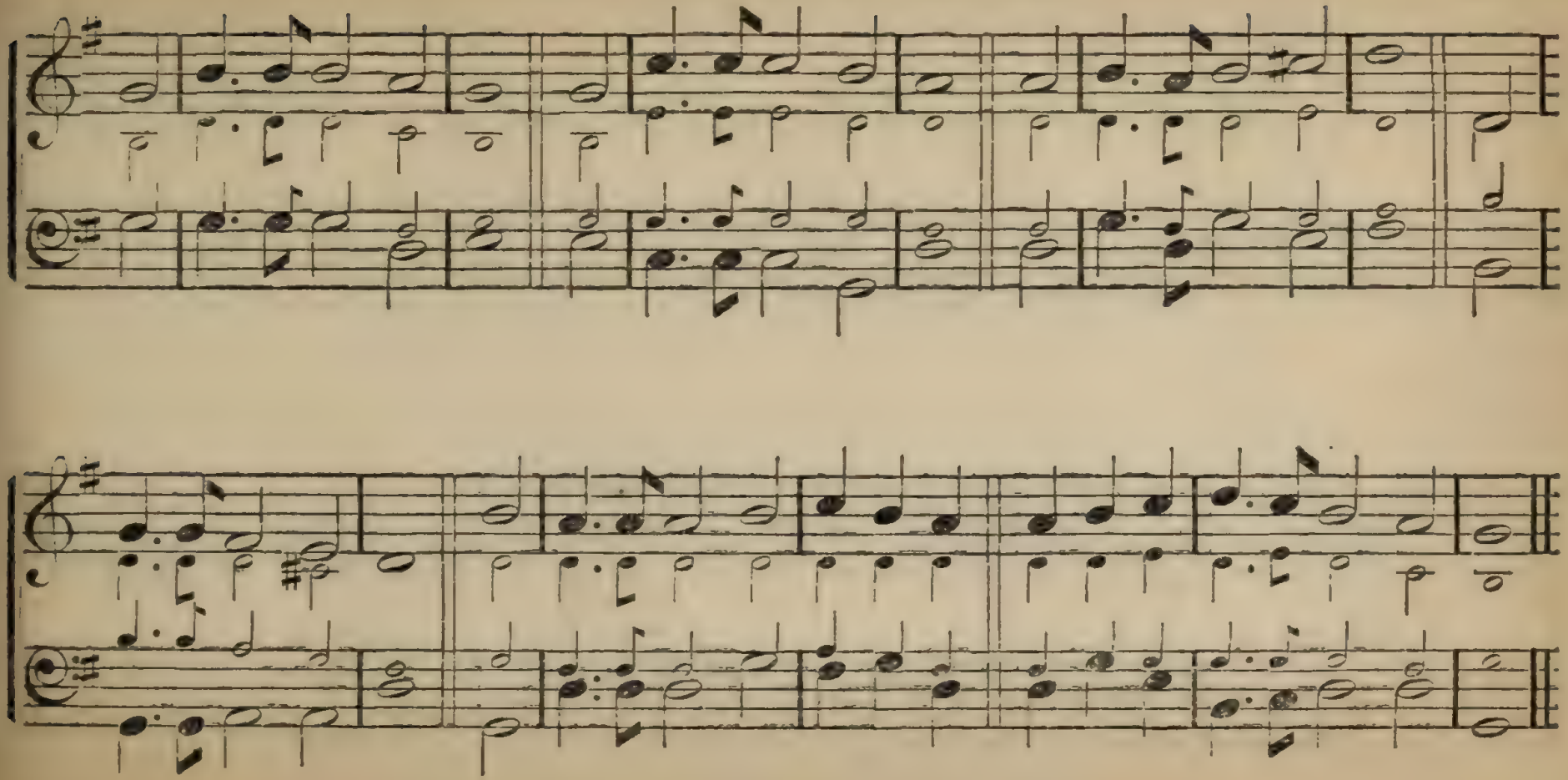
FLEET STREET. H. M. (6.6.6.6.8.8.)



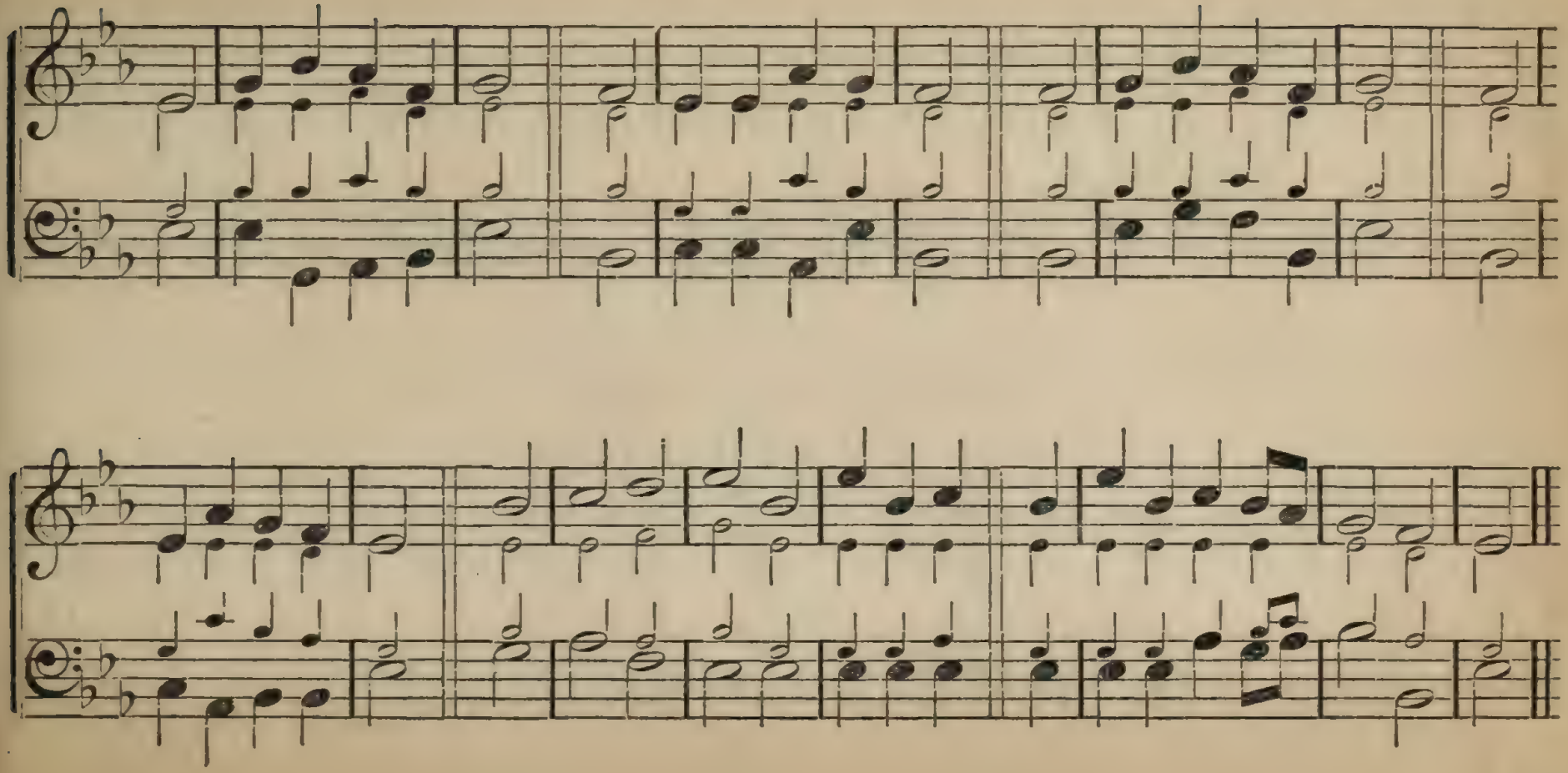

1ST TIME.
2D TIME.

LENOX. H. M. (6.6.6.6.8.8.)

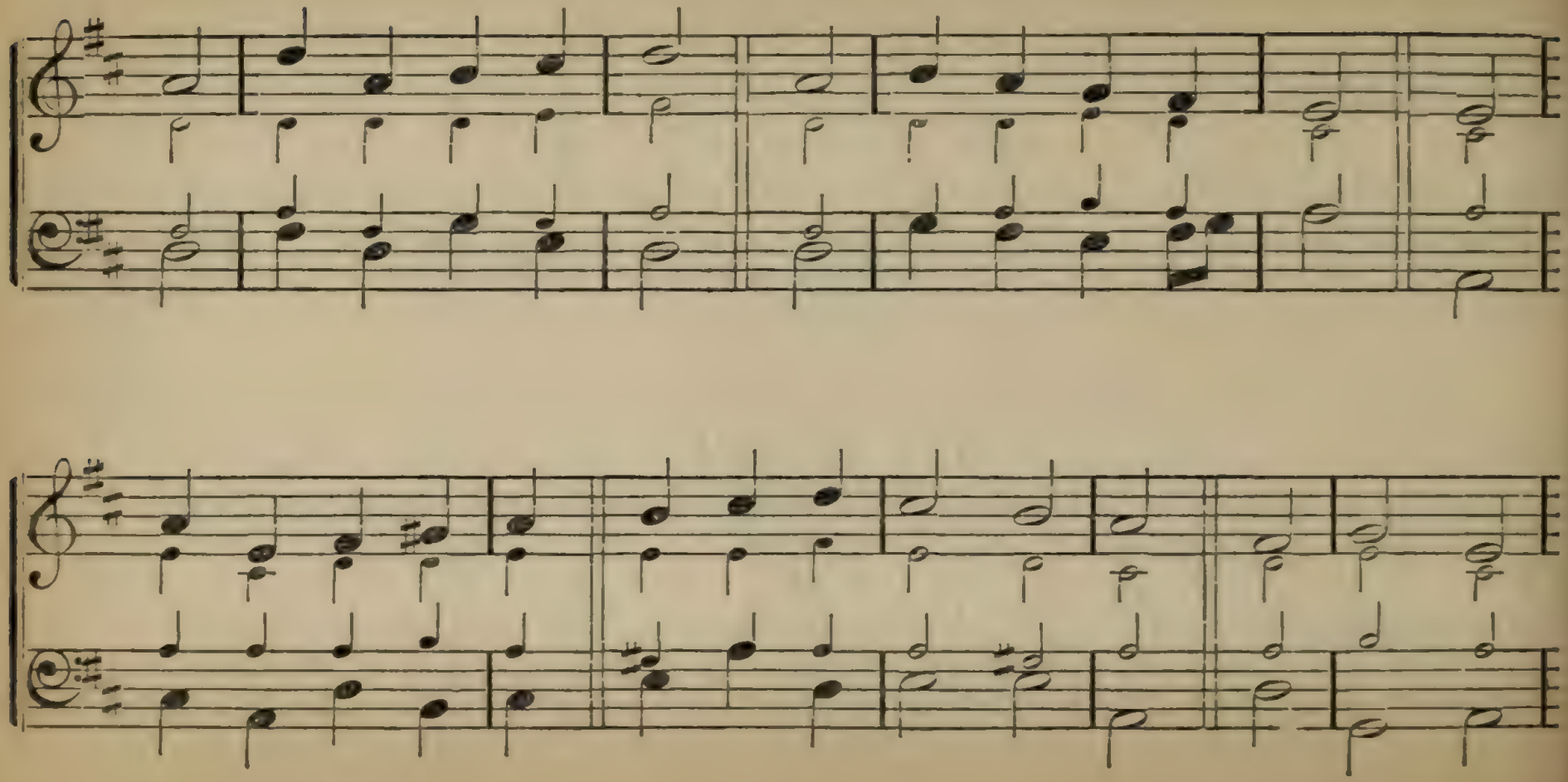


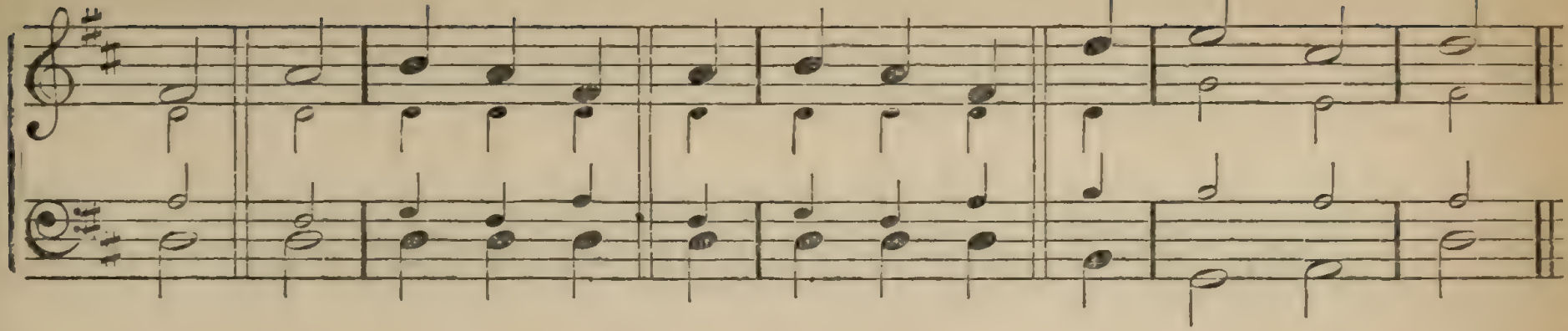


ORANGE. H. M. (6.6.6.6.8.8.)

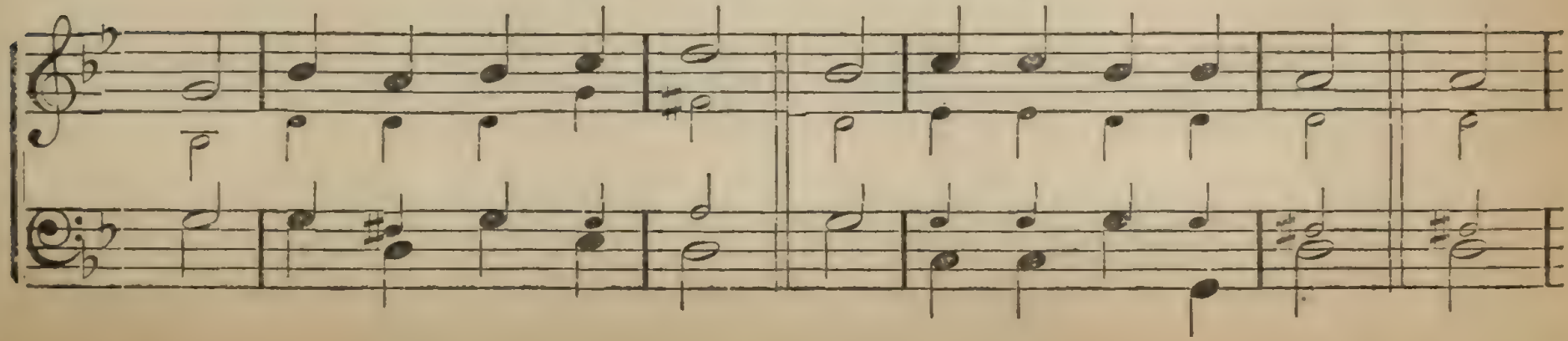


SWAINE. H. M. (6.6.6.6.8.8.)

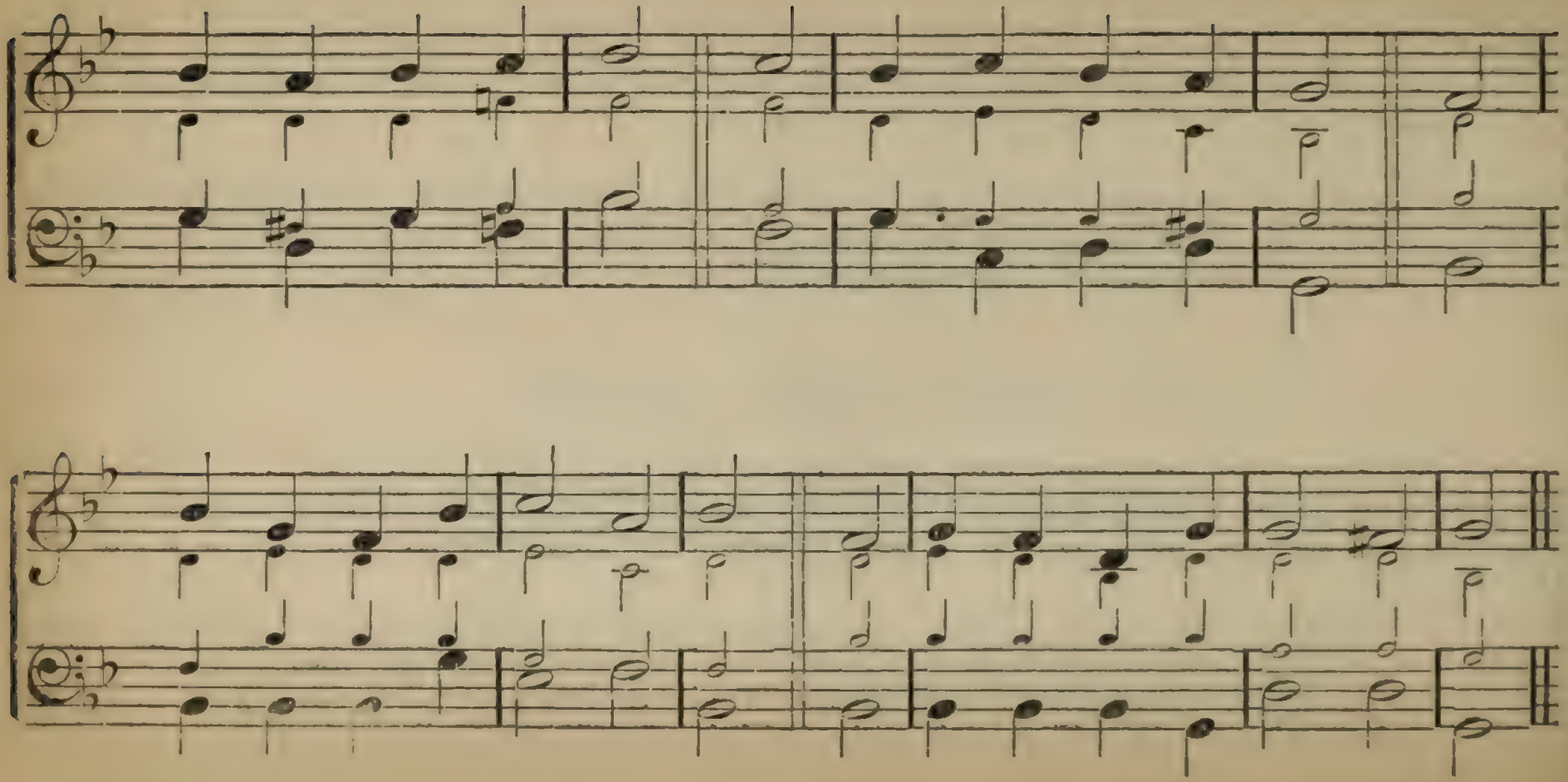


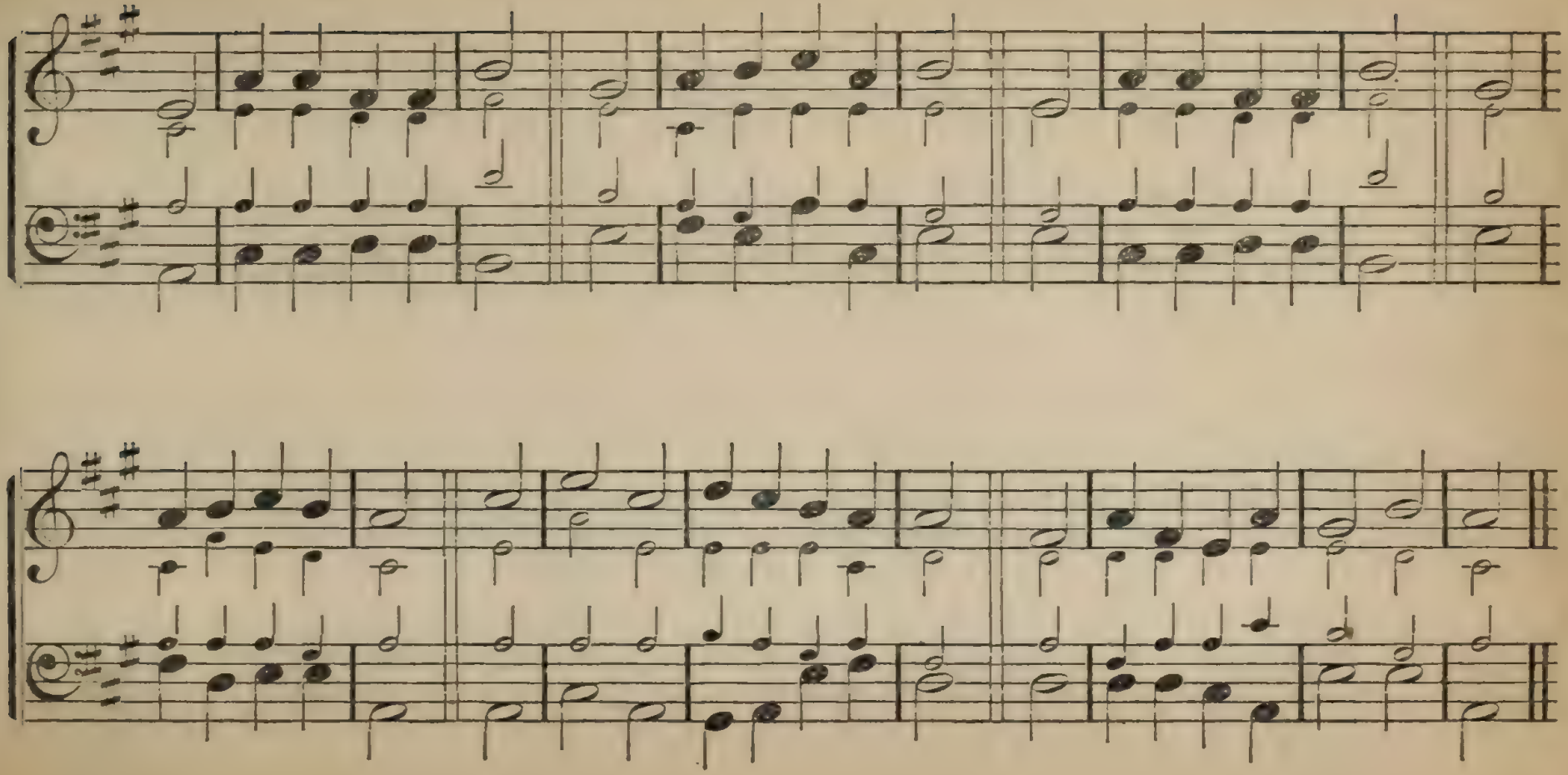


TYNE. H. M. (6.6.6.6.8.8.)

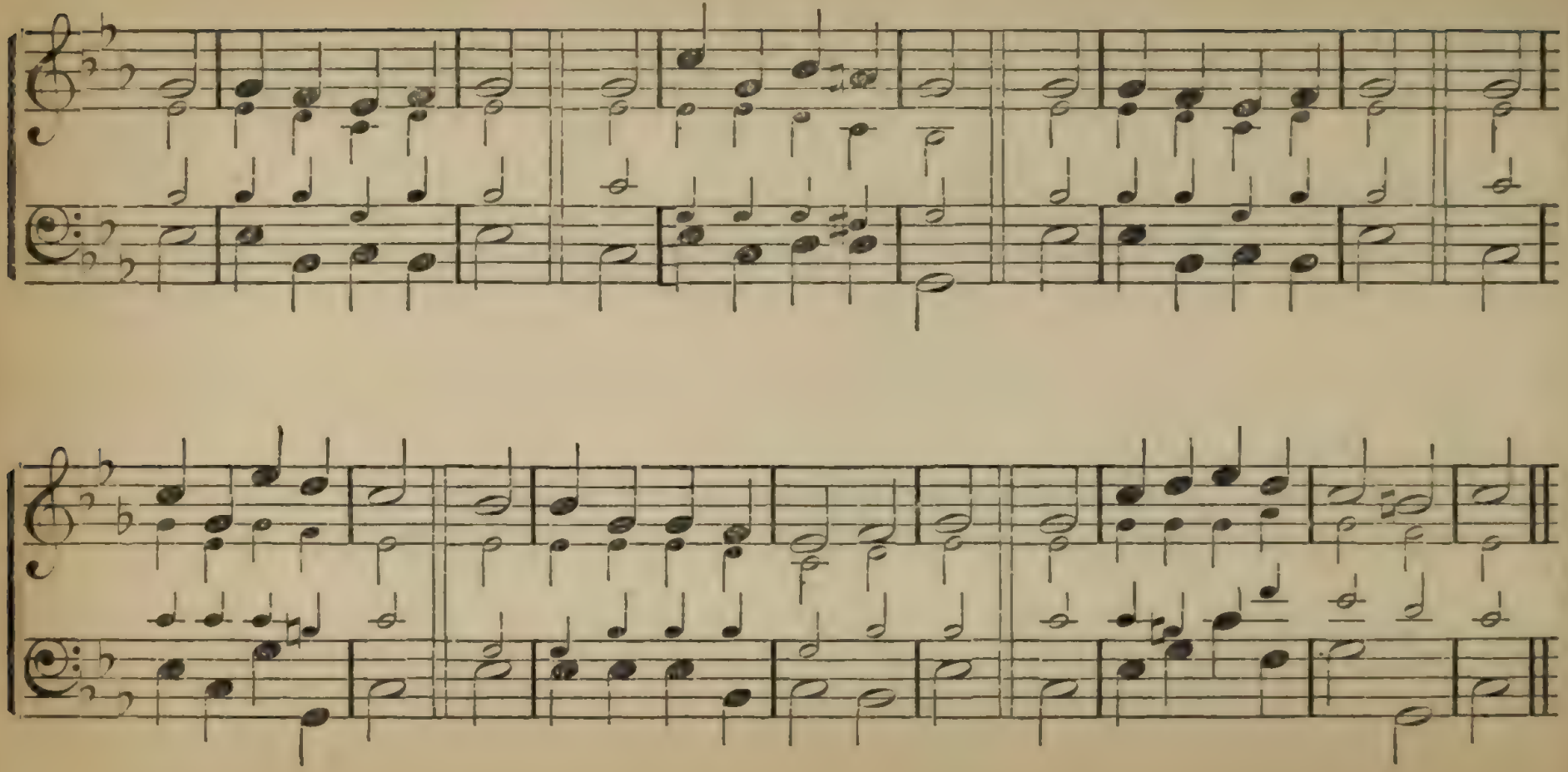


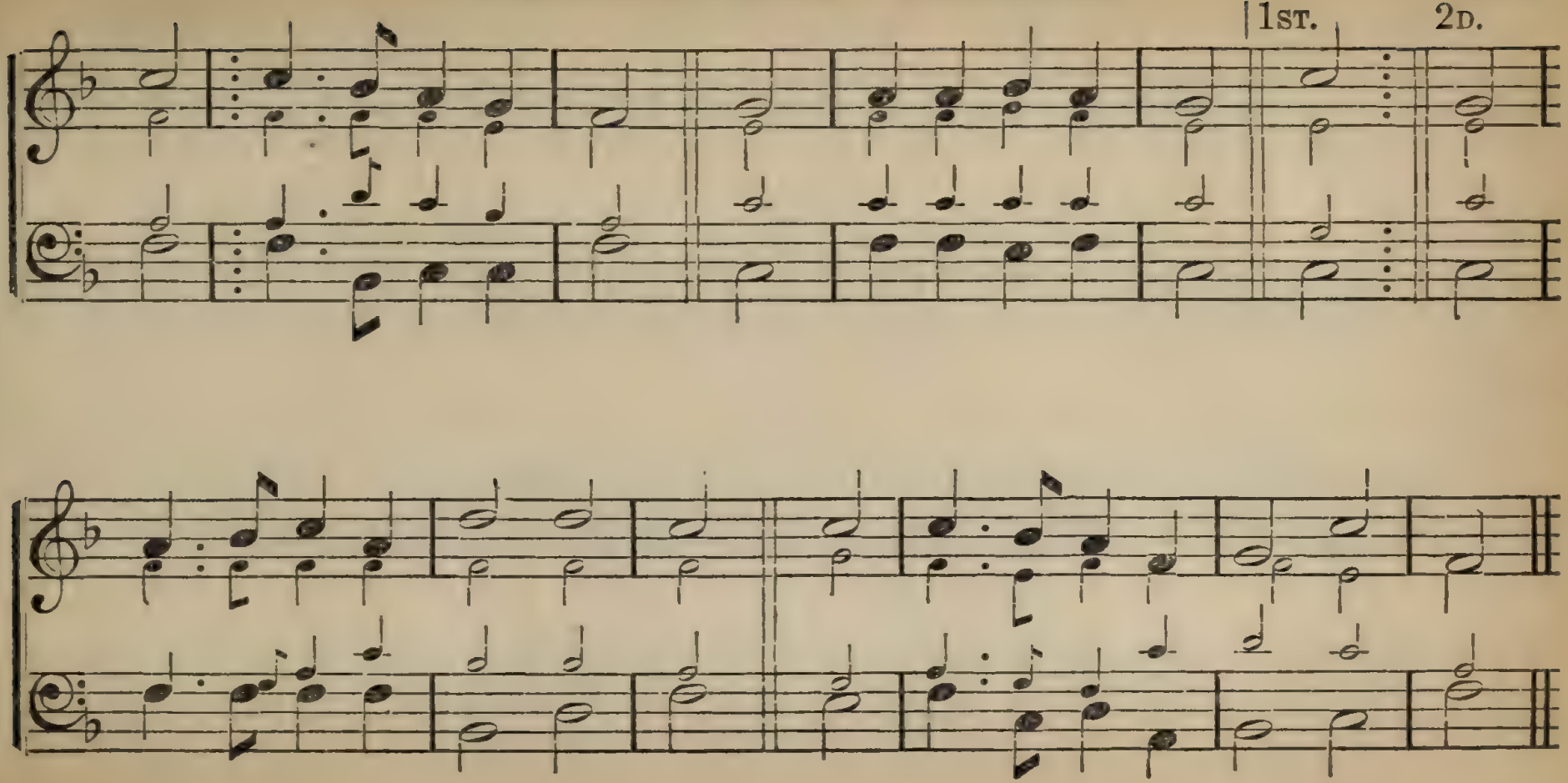
TYNE. (CONCLUDED.)



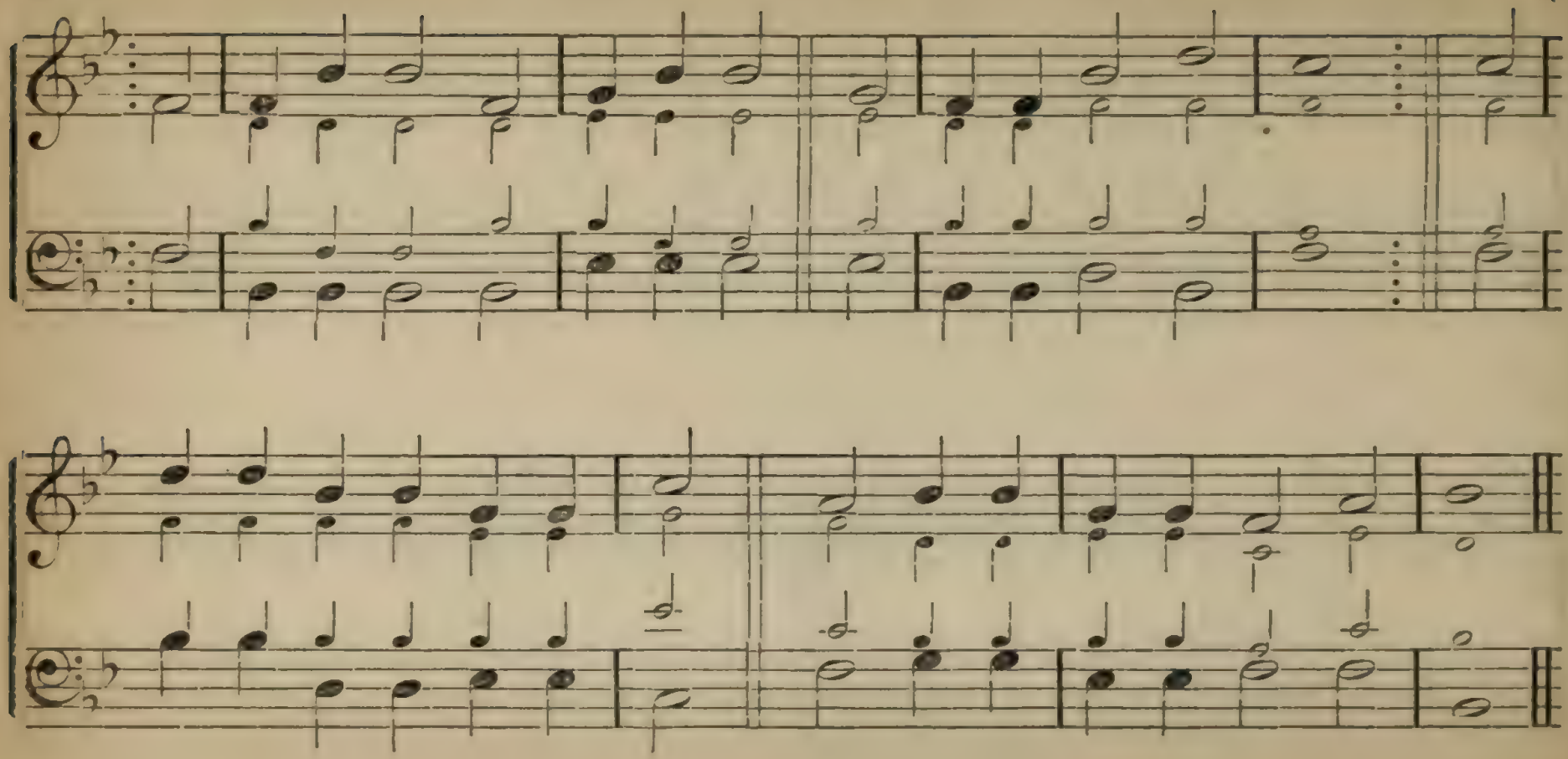


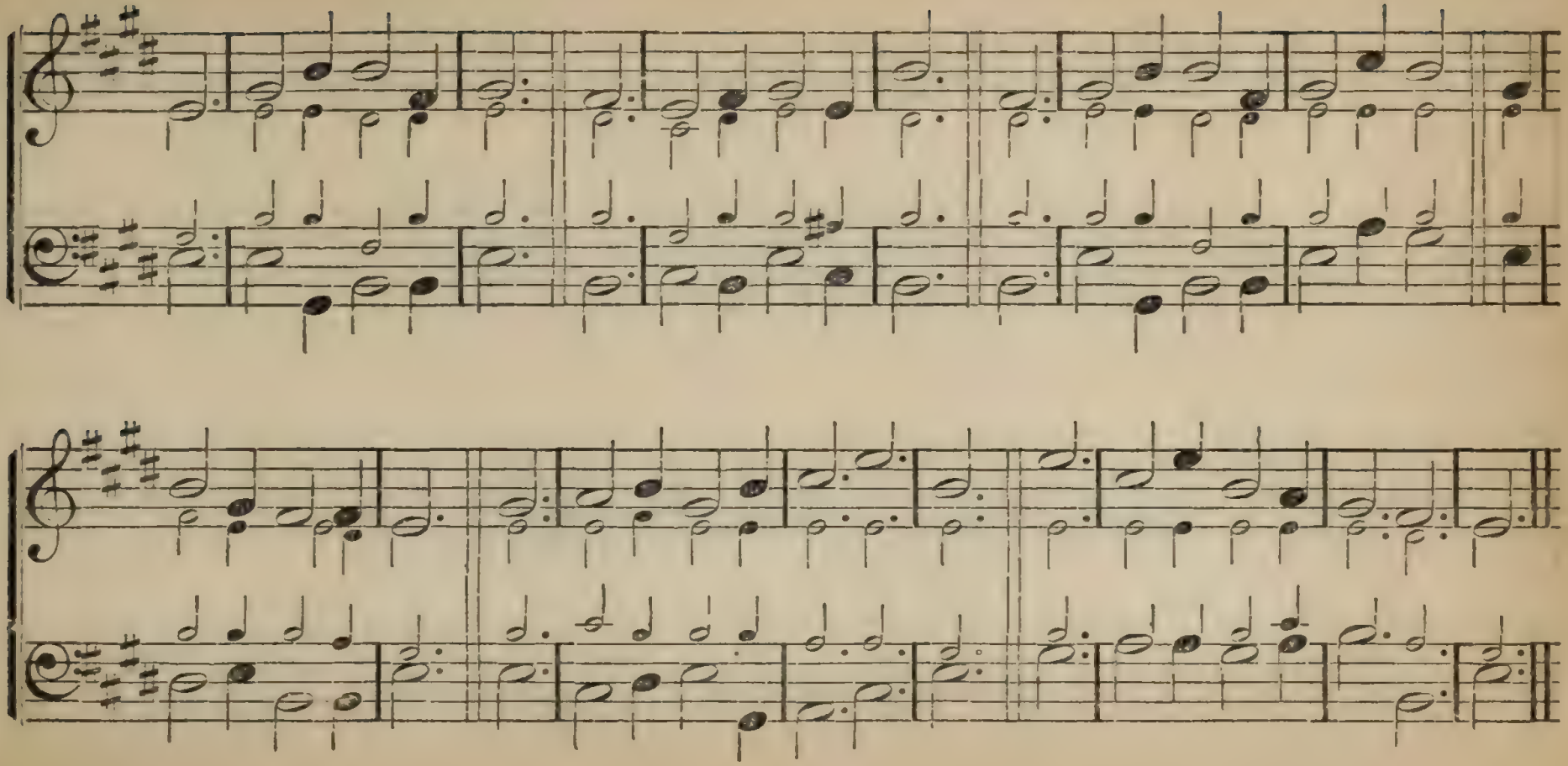
WILTON. H. M. (6.6.6.6.8.8.)



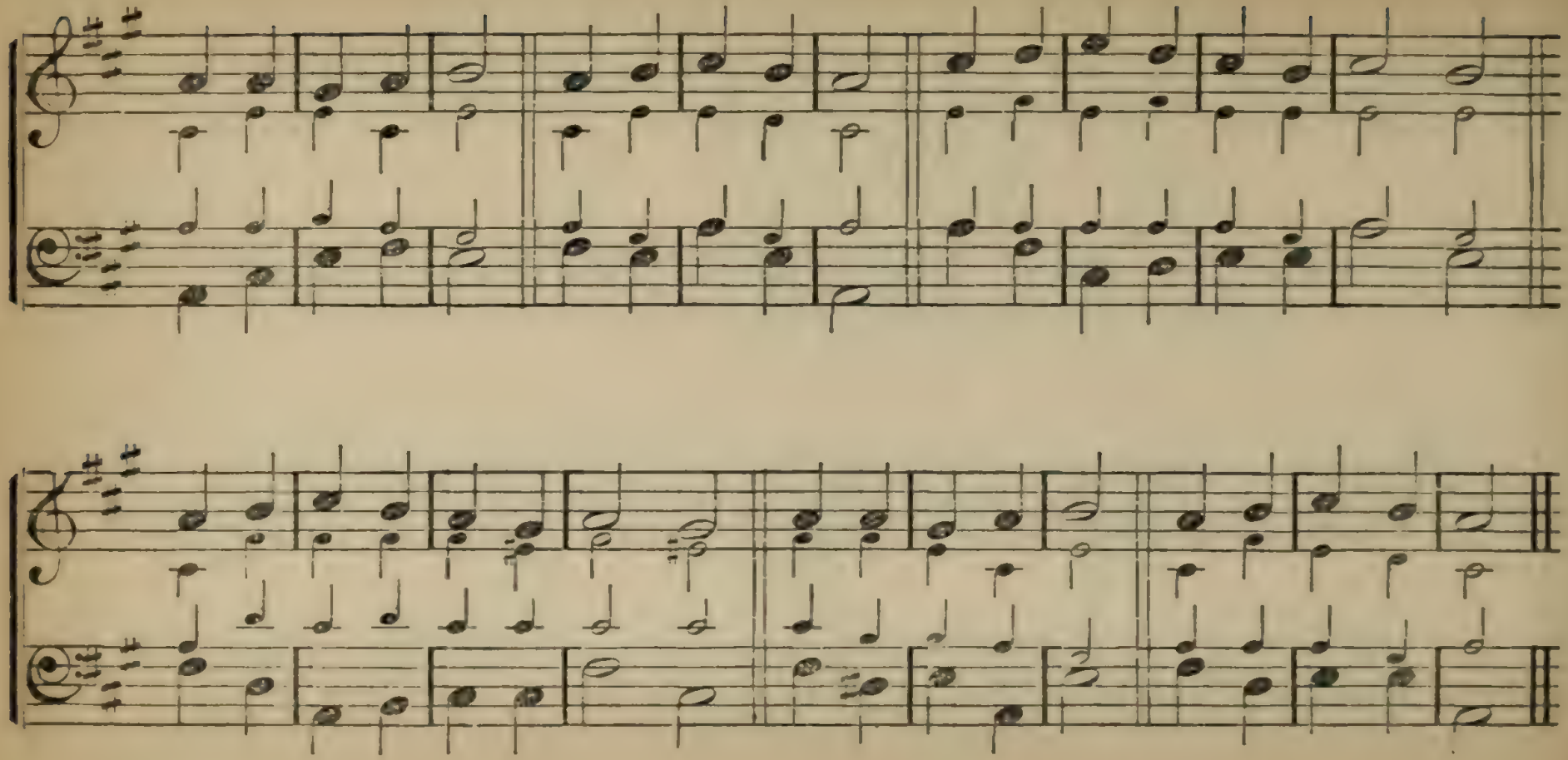

1st.
2d.

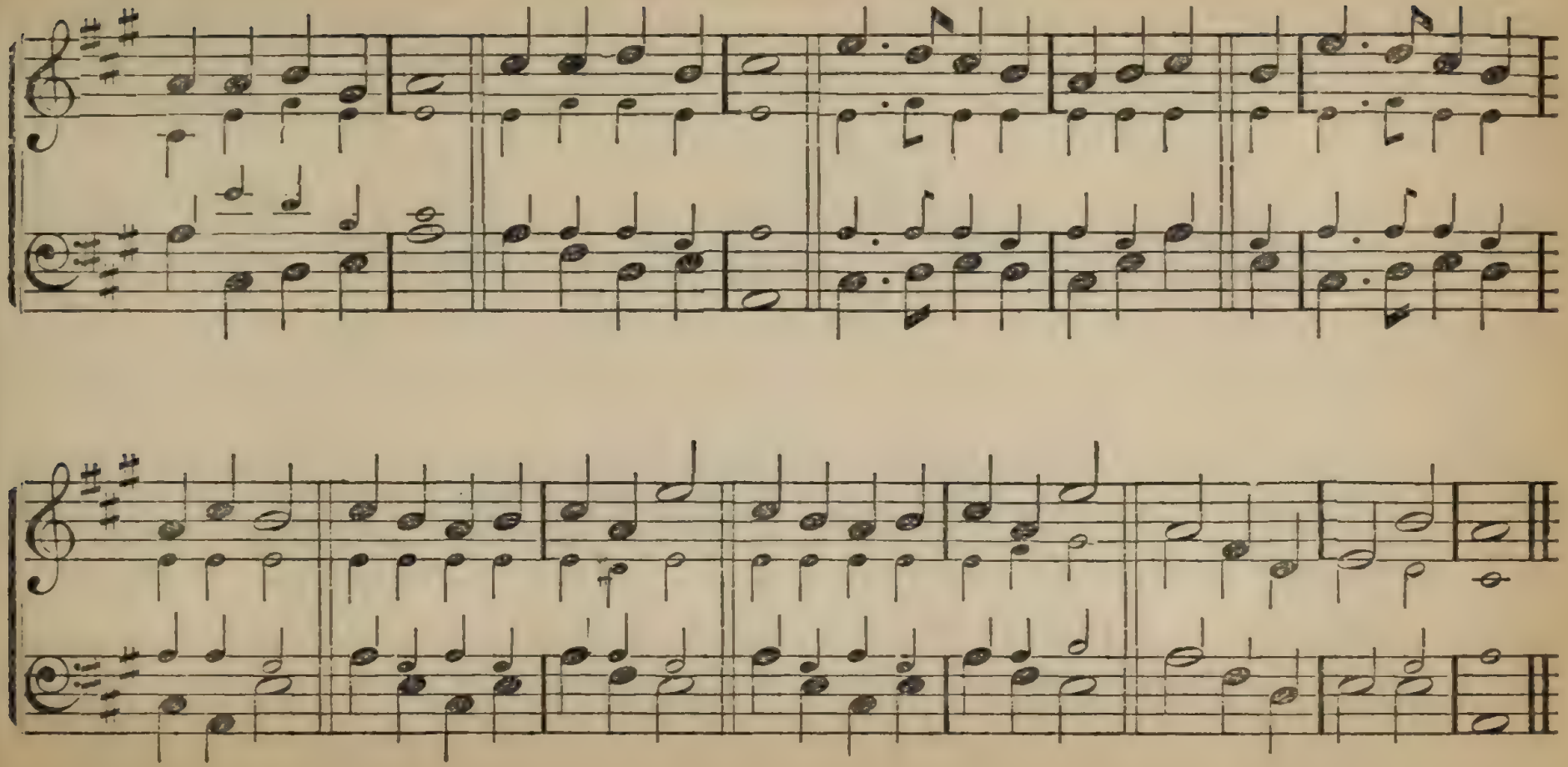
RUNDELL. C. H. M. (8.6.8.6.8.8.)

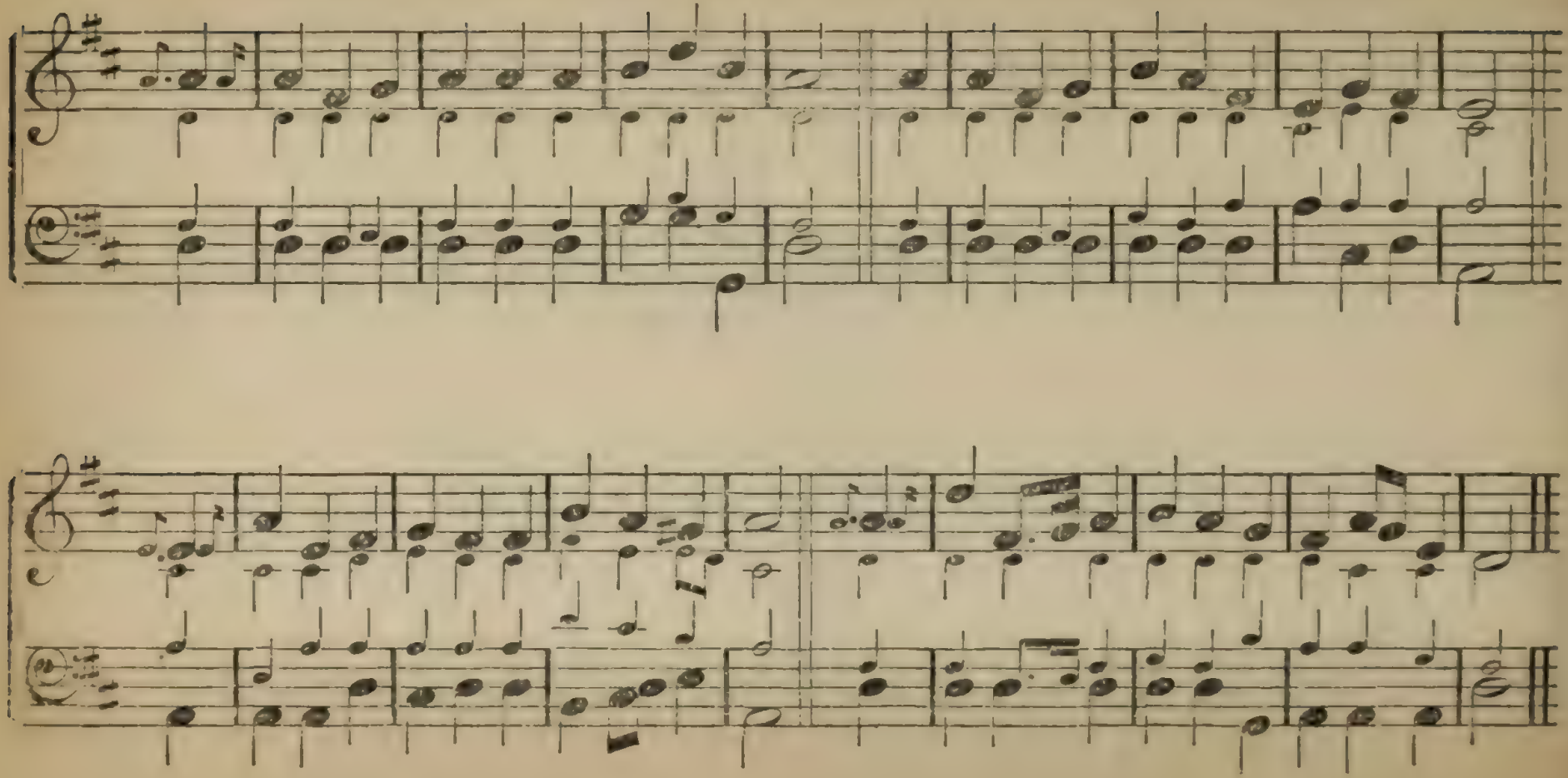


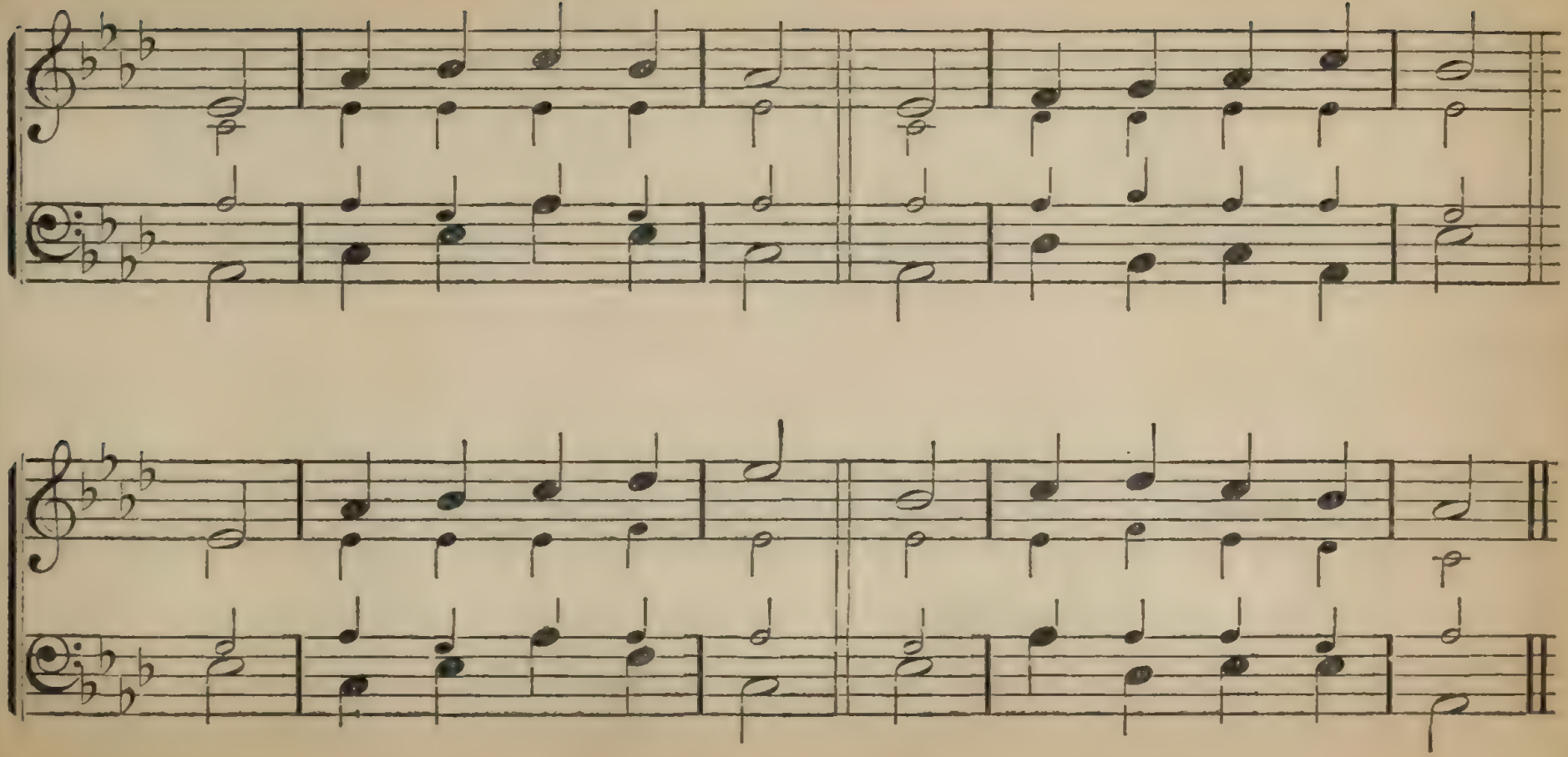


LEWIN. 5s & 8s. (5.5.8.8.5.5.)

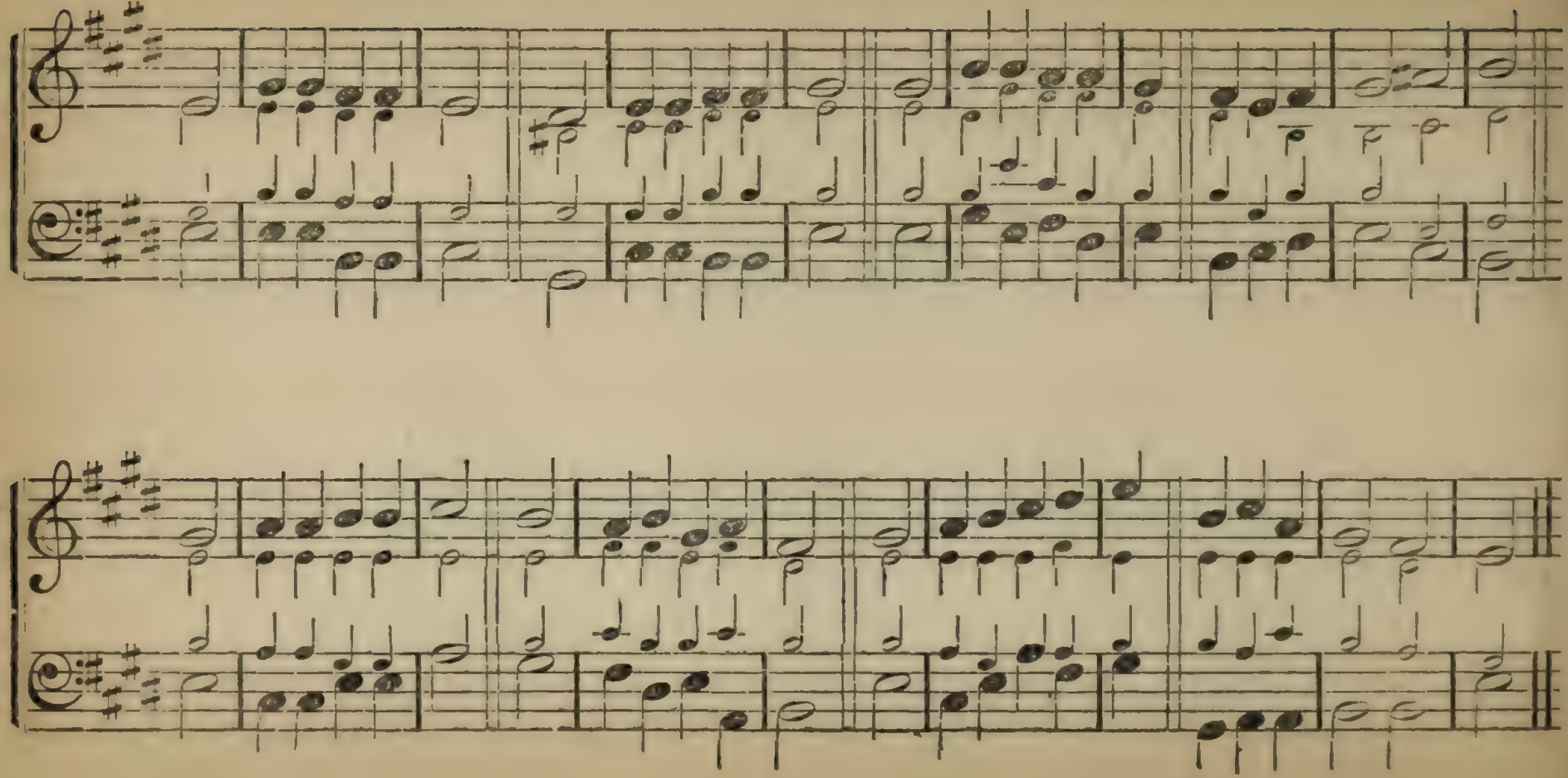


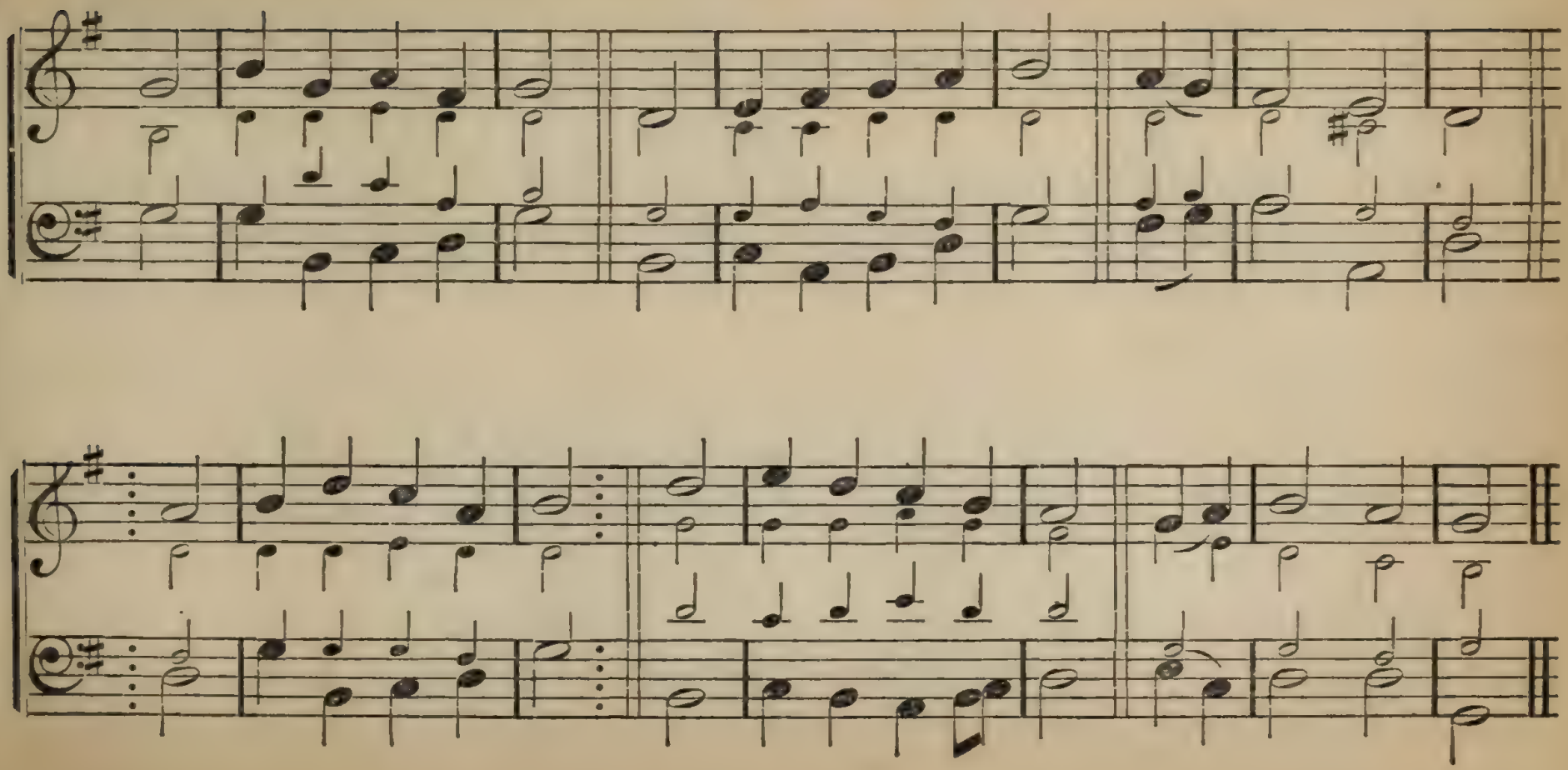




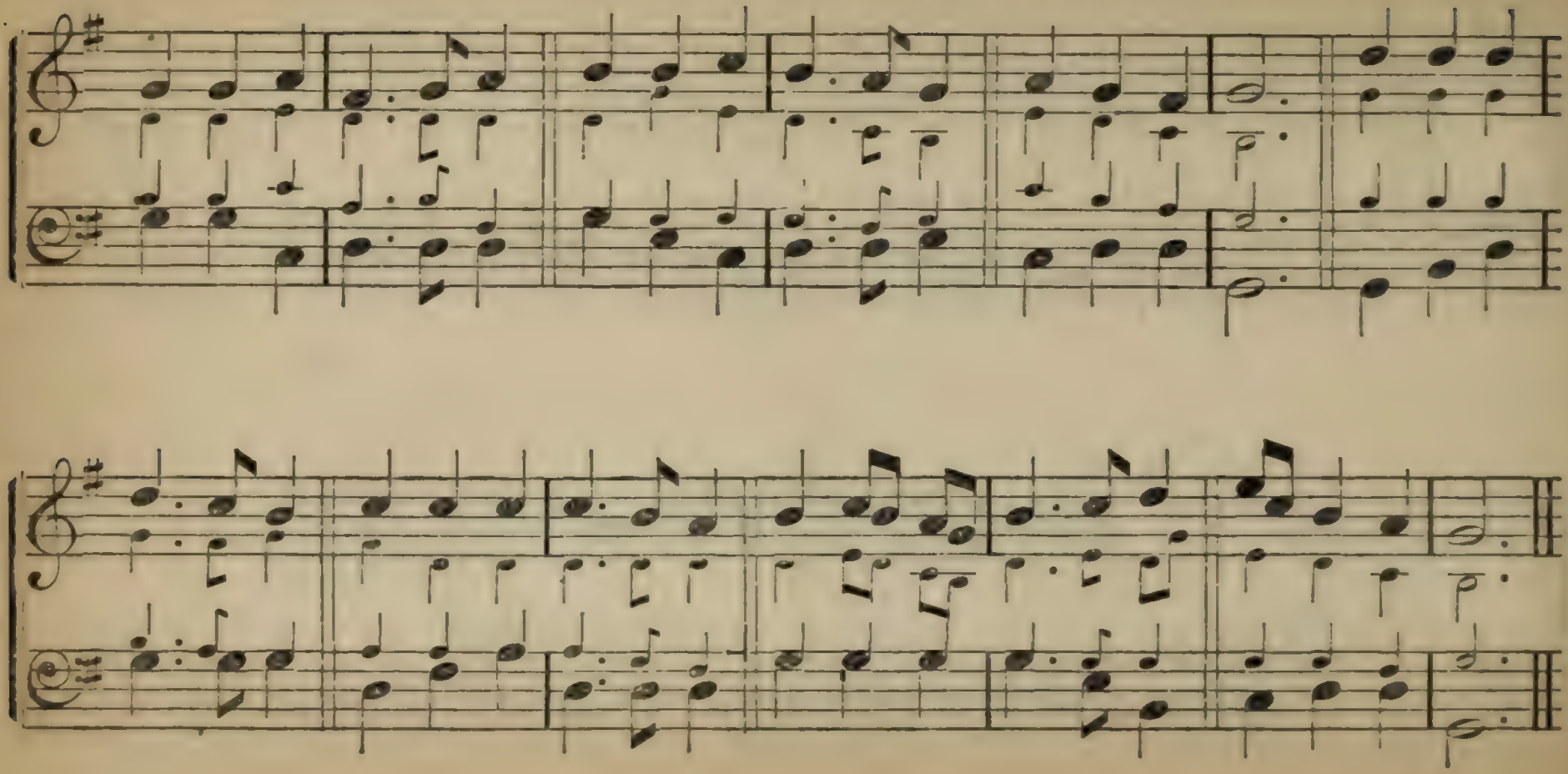


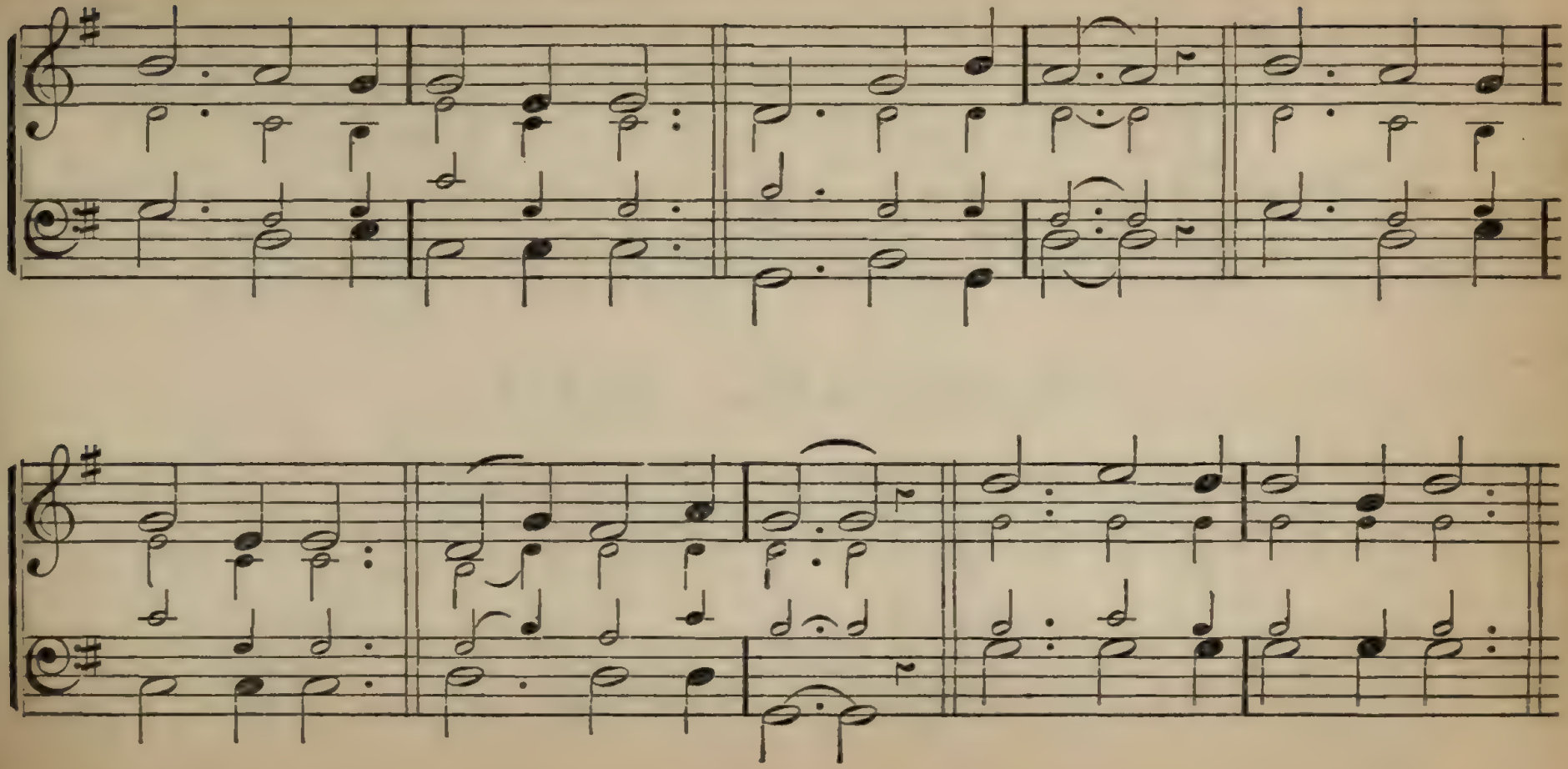
WILTZ. 6s. DOUBLE. (6.6.6.6.6.6.6.6.)



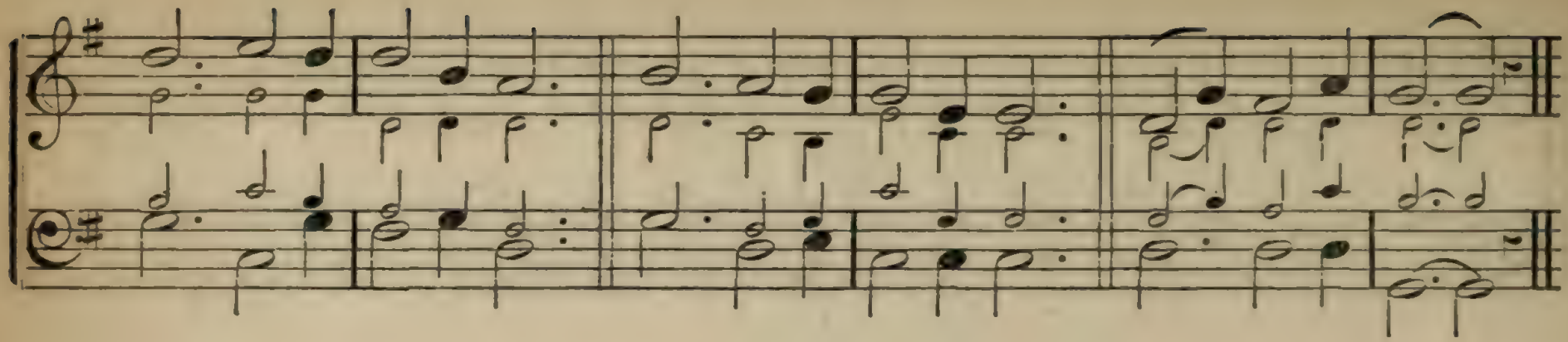


AMERICA. 6s & 4s. (6.6.4.6.6.6.4.)

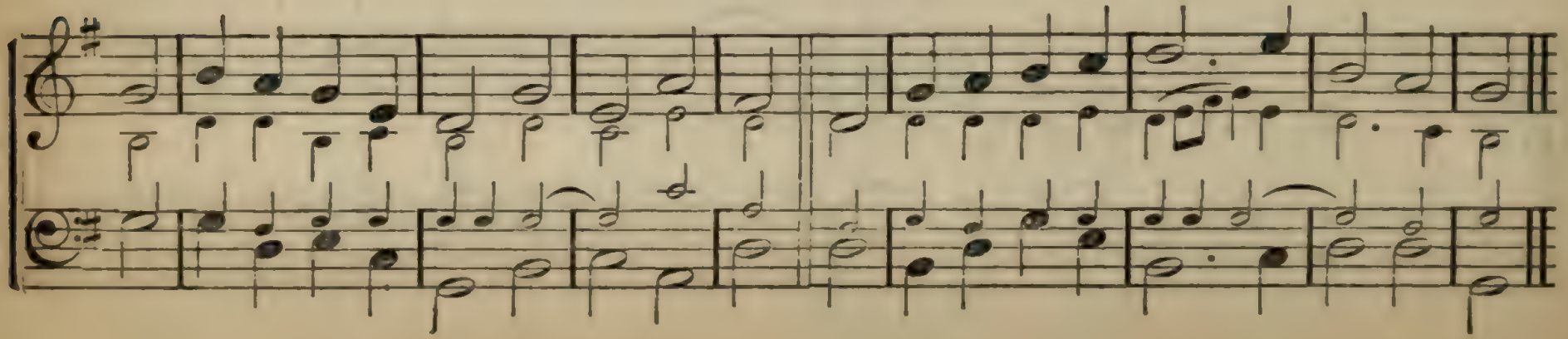


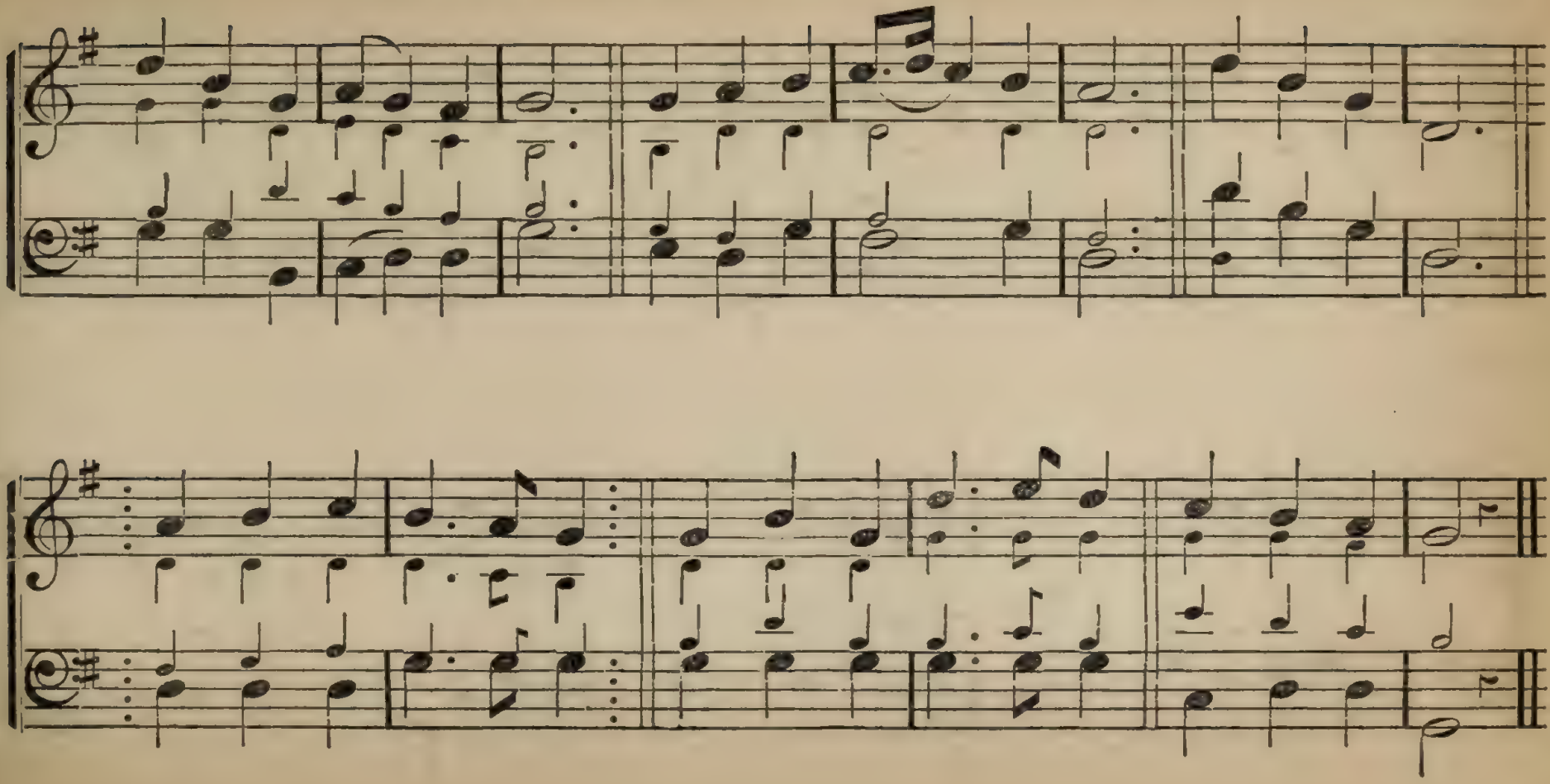


BETHANY. (CONCLUDED.)

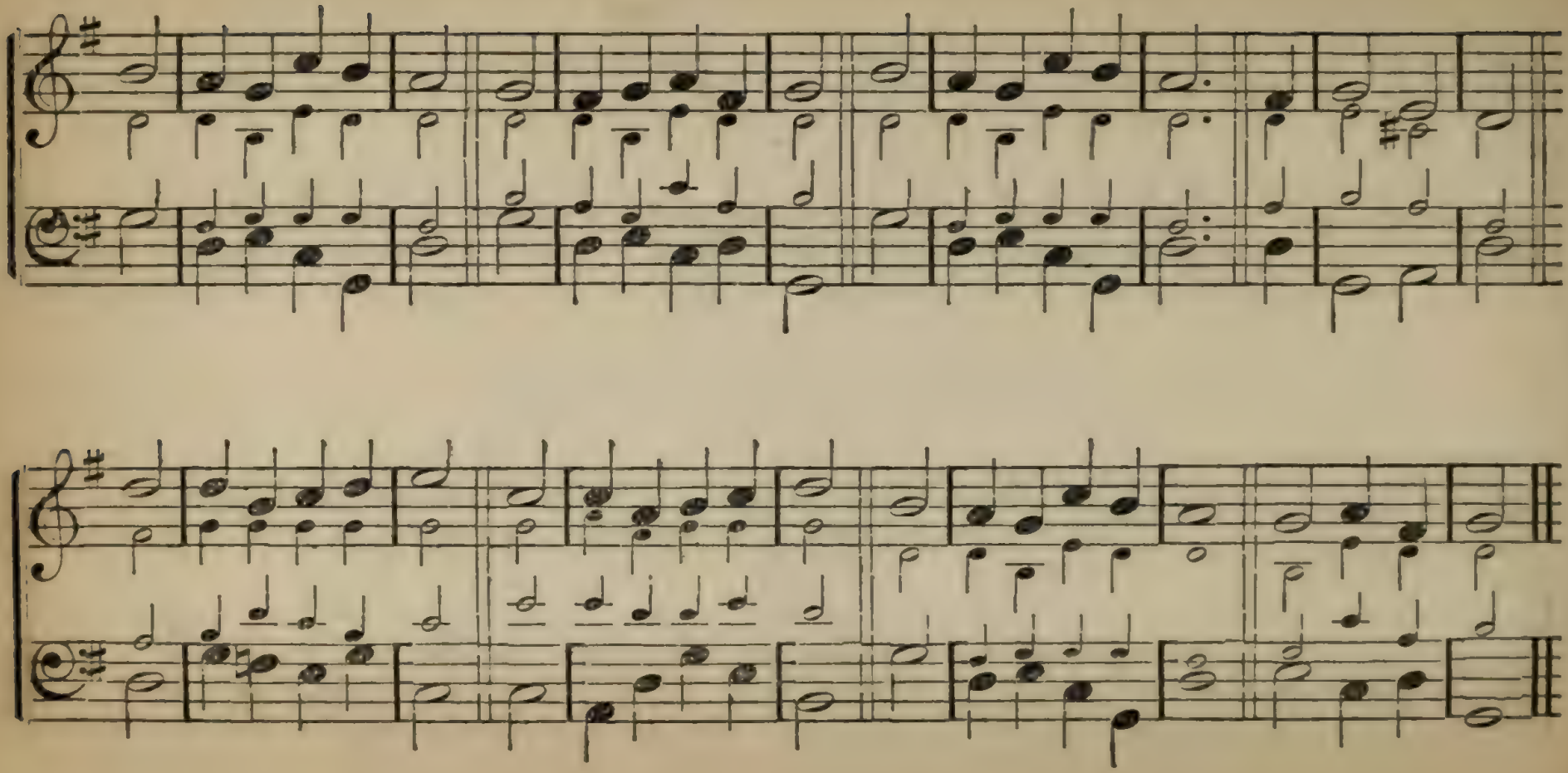


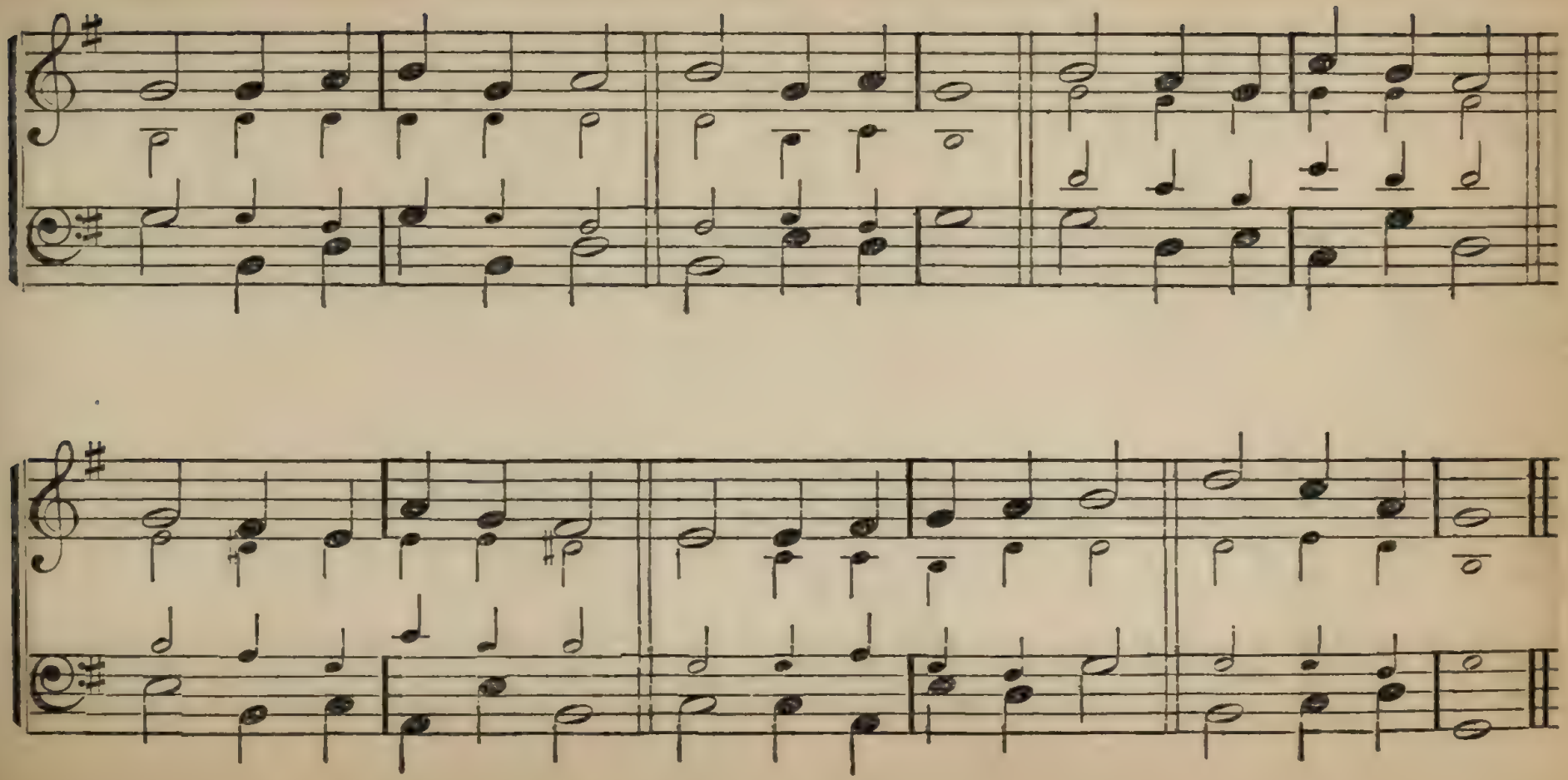
ELAND. 6s & 4s. (6.4.6.4.)



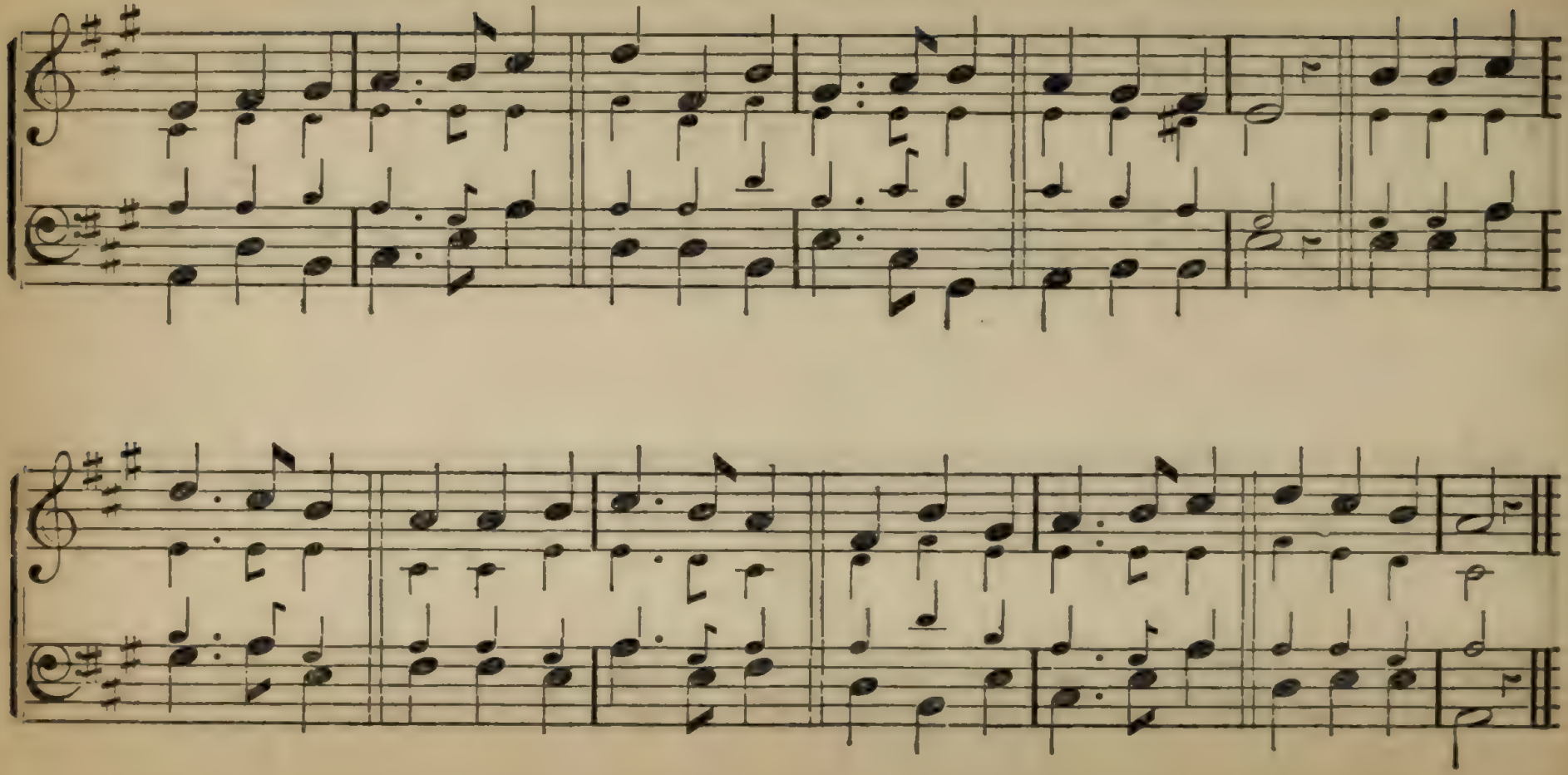


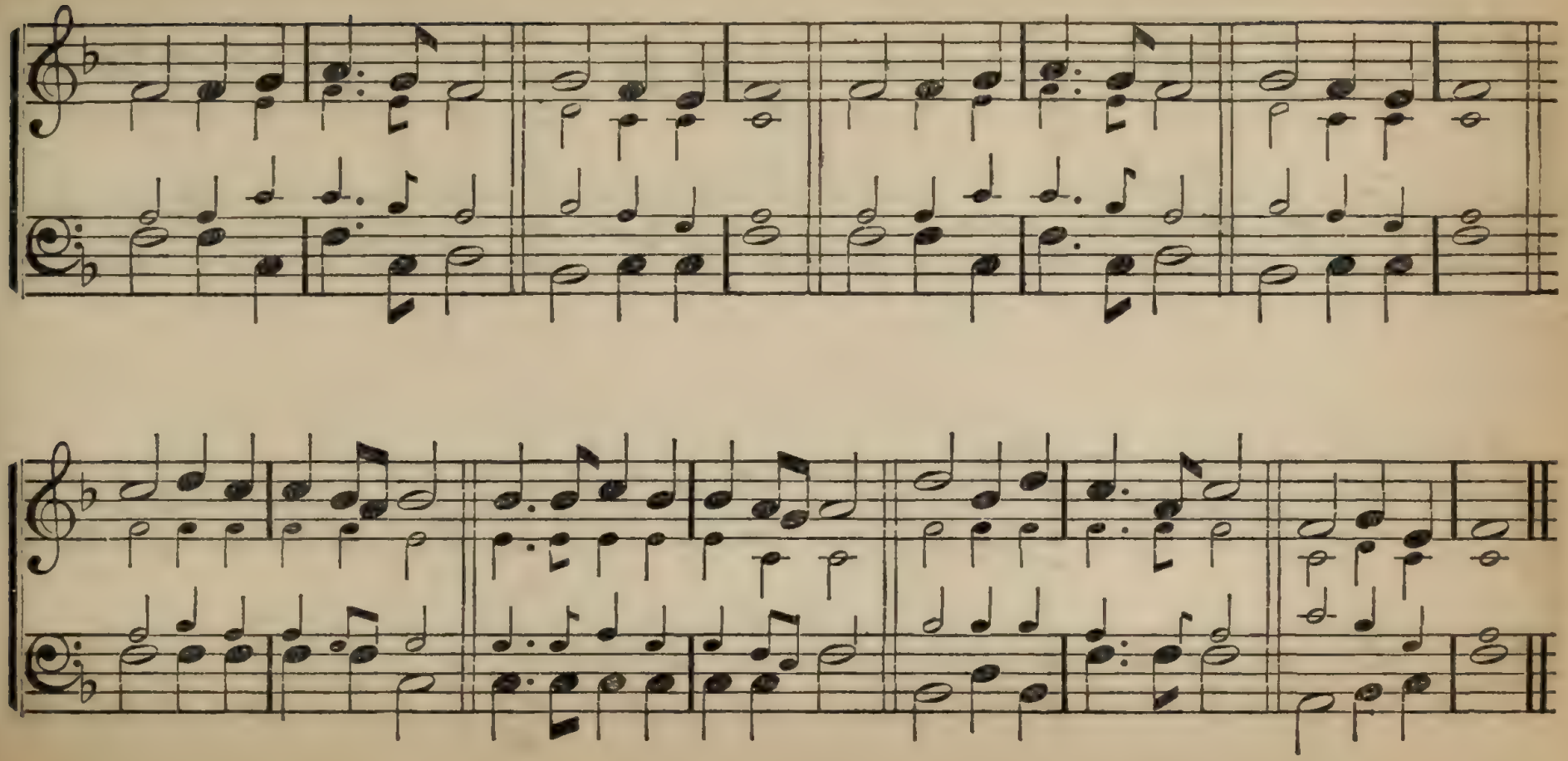
KENT. 6s & 4s. (6.6.6.4.6.6.6.4.)



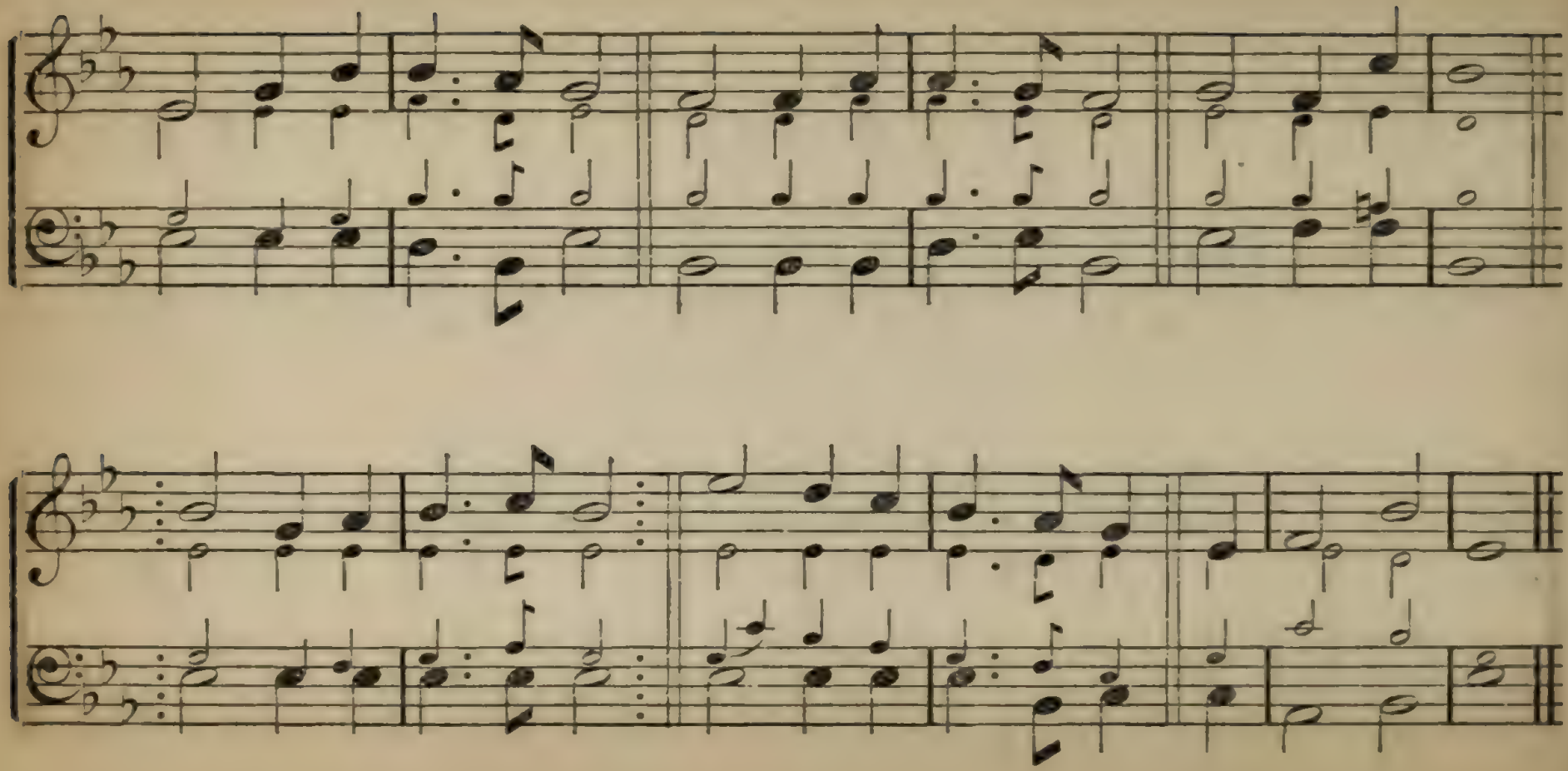


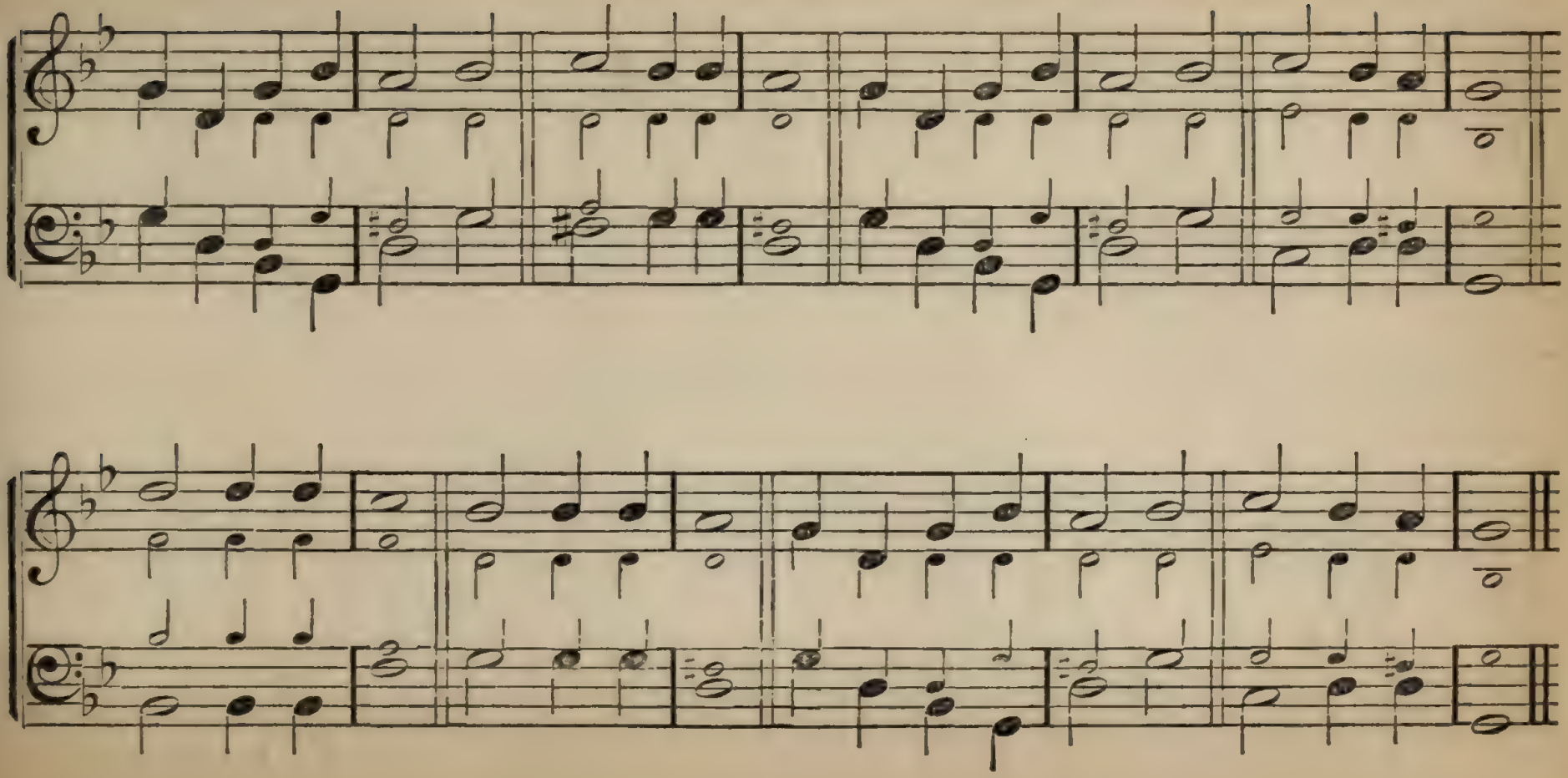
NORMAN. 6s & 4s. (6.6.4.6.6.6.4.)



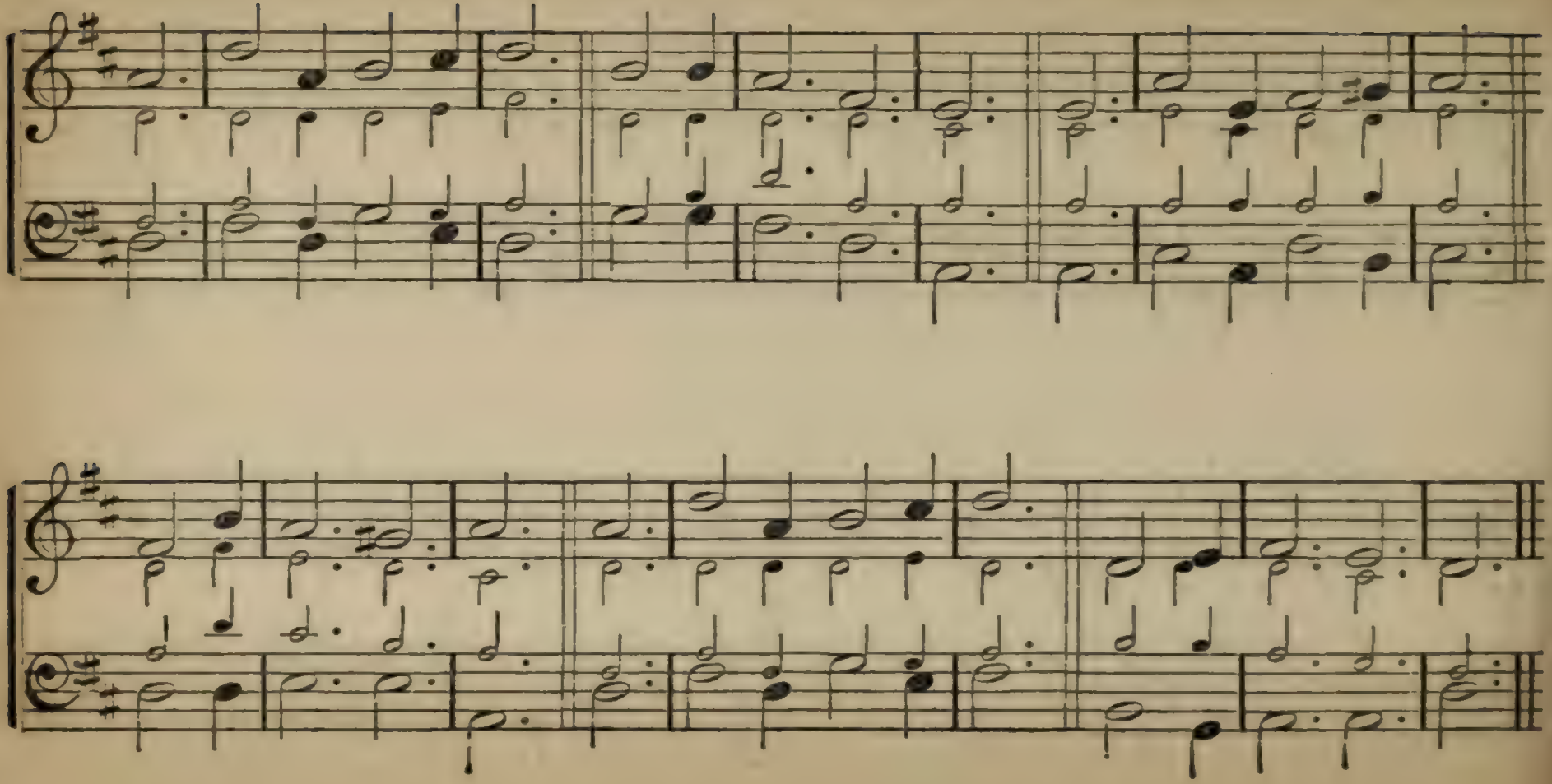


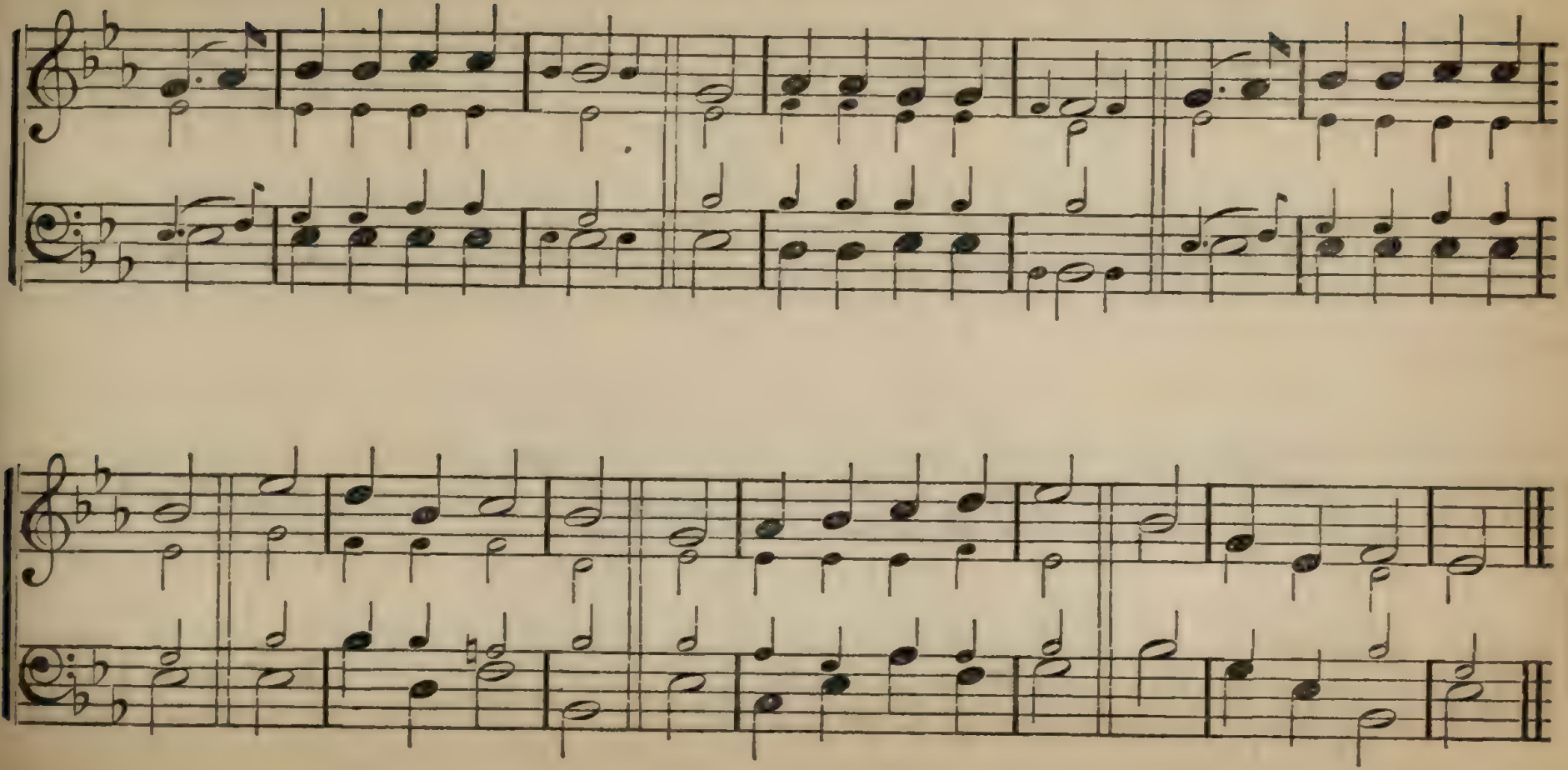
OLIVET. 6s & 4s. (6.6.4.6.6.6.4.)



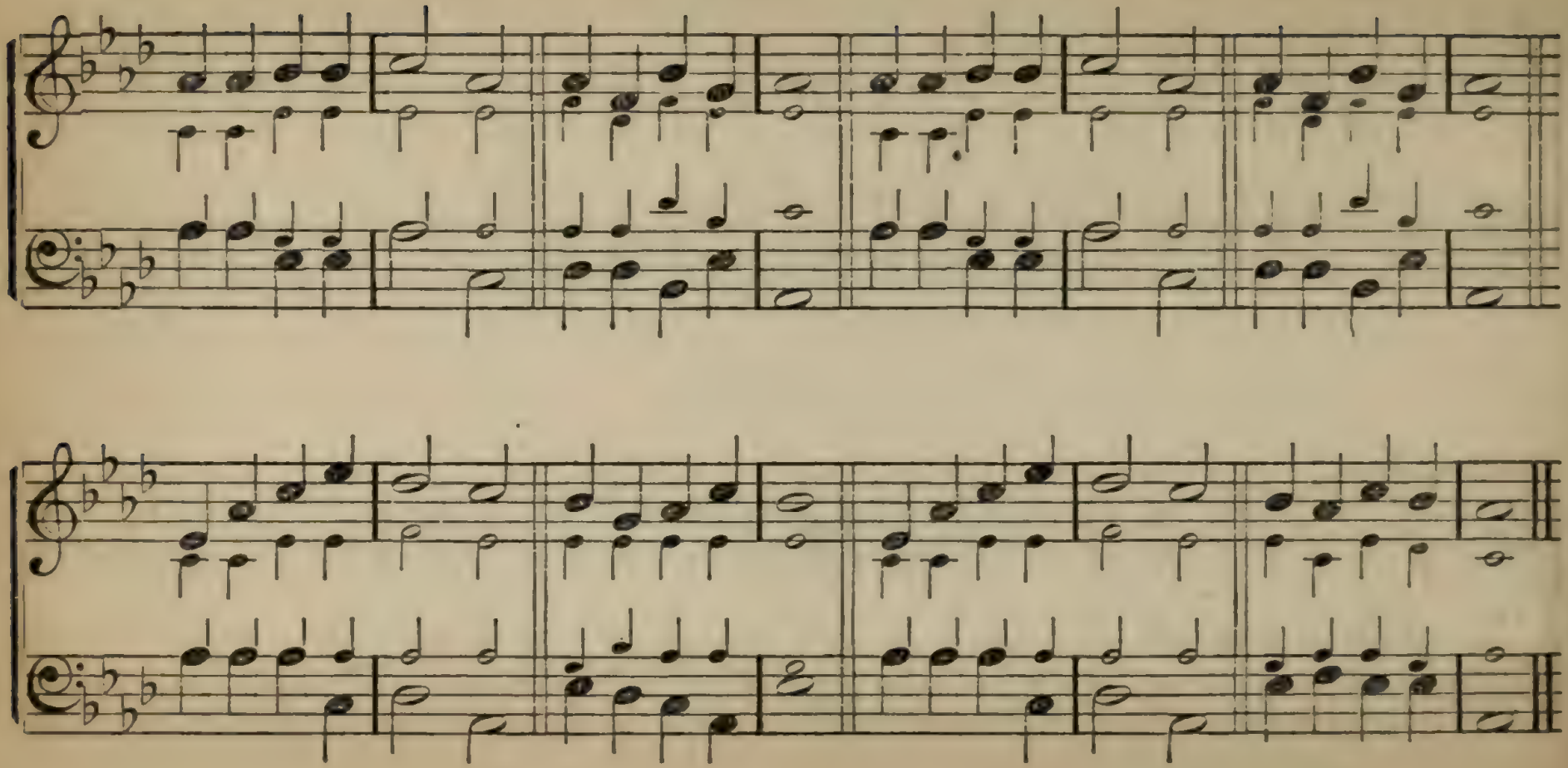


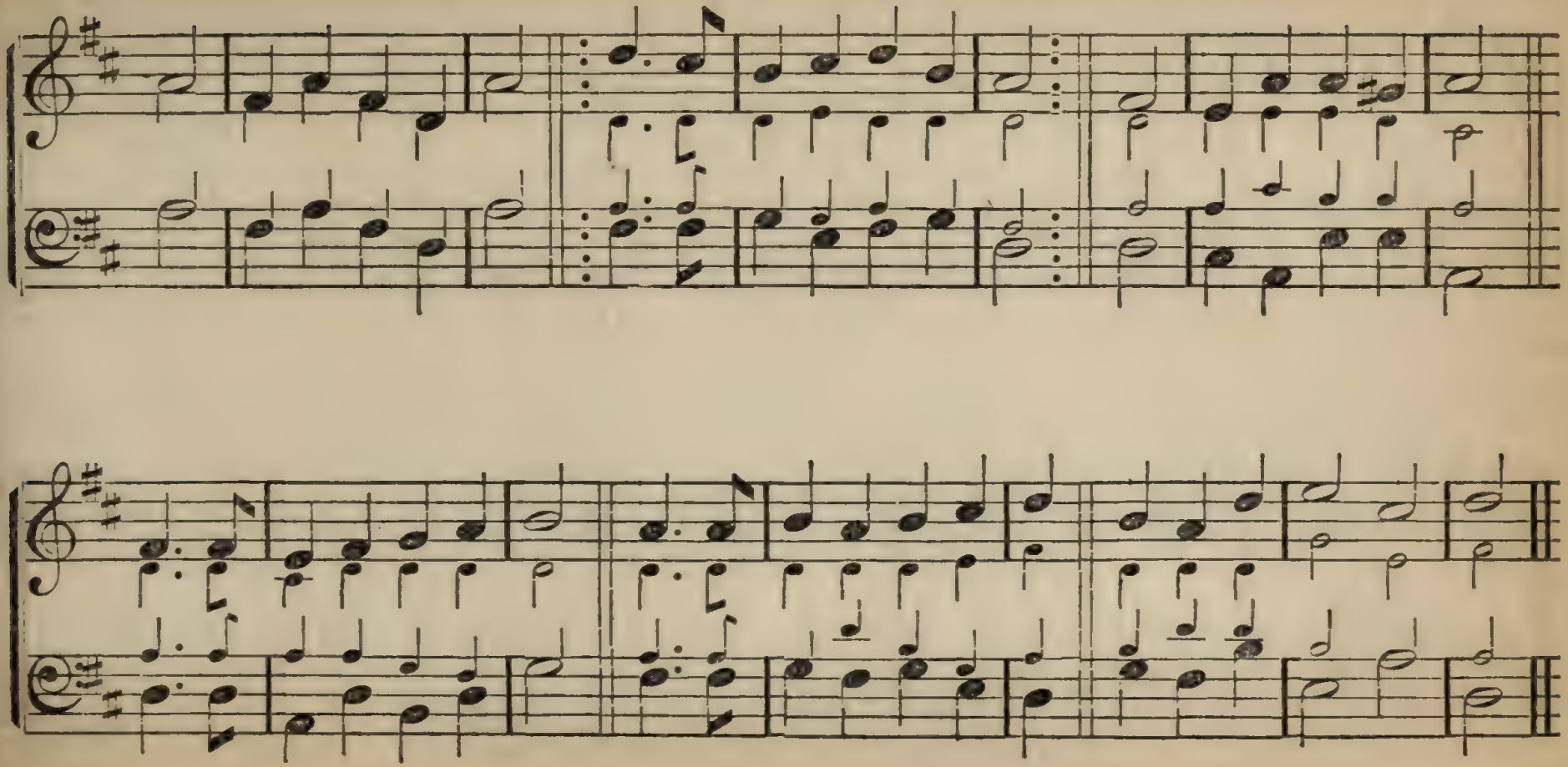
GLYN. 6s & 5s. (6.5.6.5.6.5.)



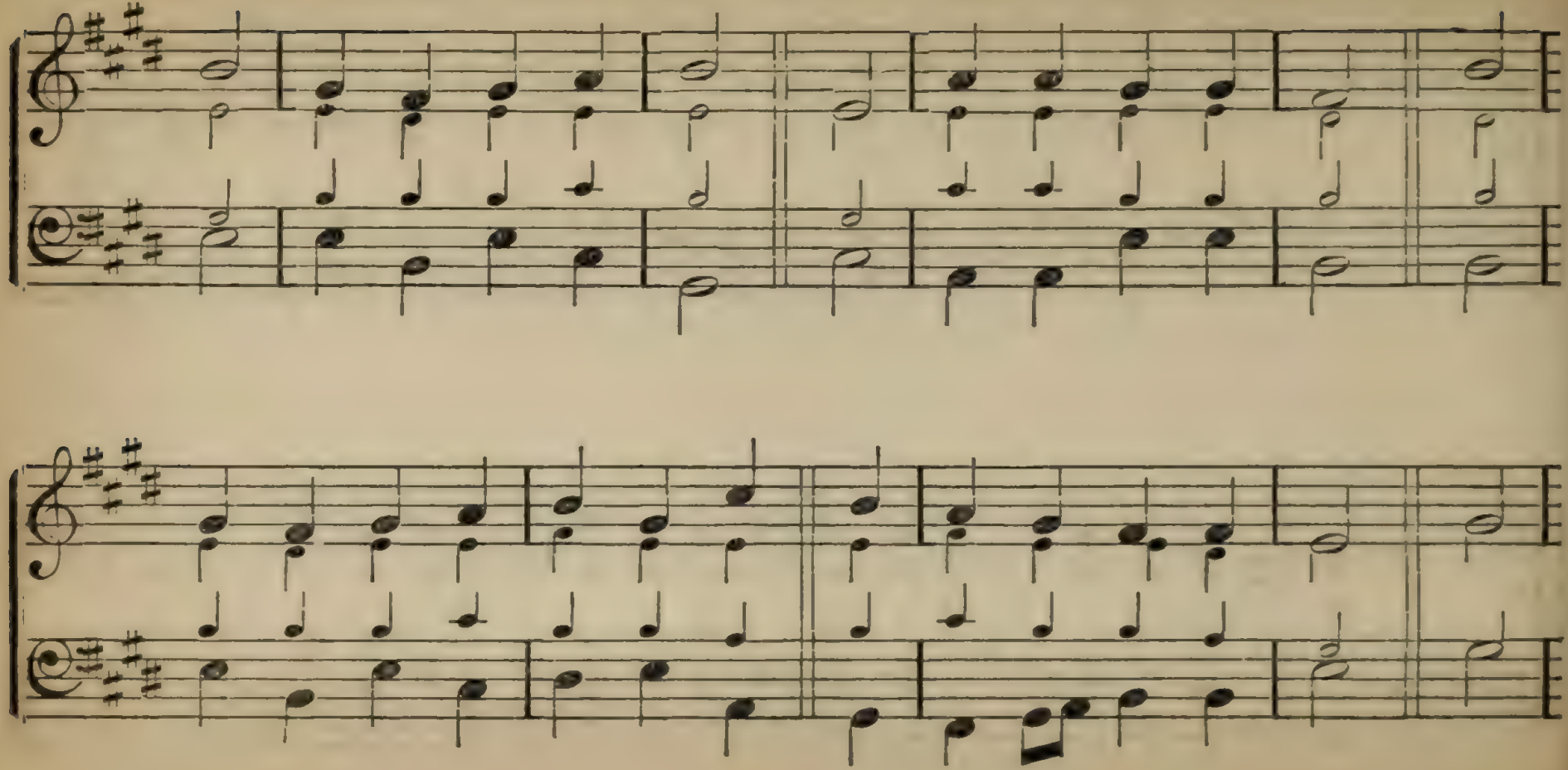


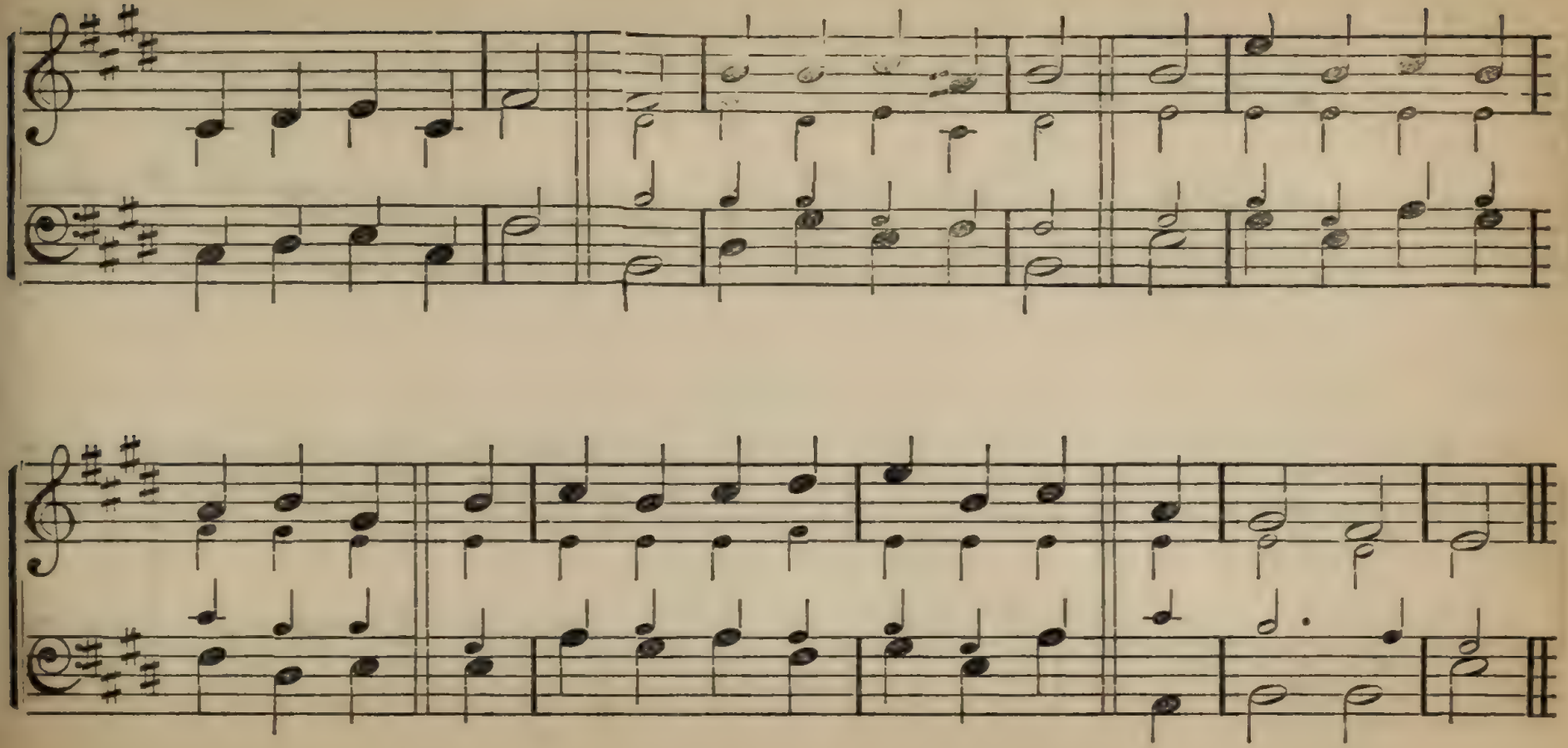
SEVERN. 6s & 5s. (6.5.6.5.6.5.6.5.)



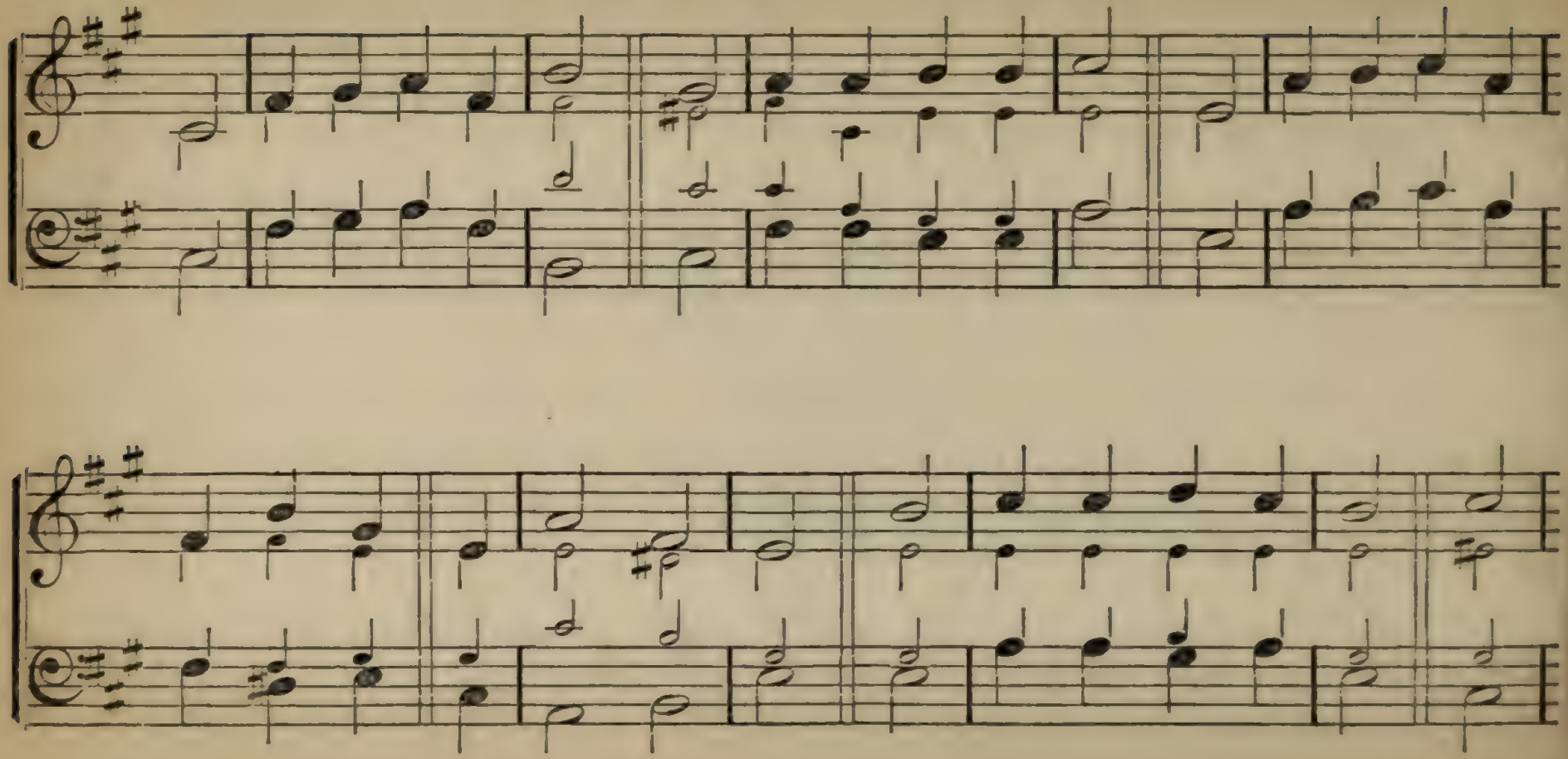


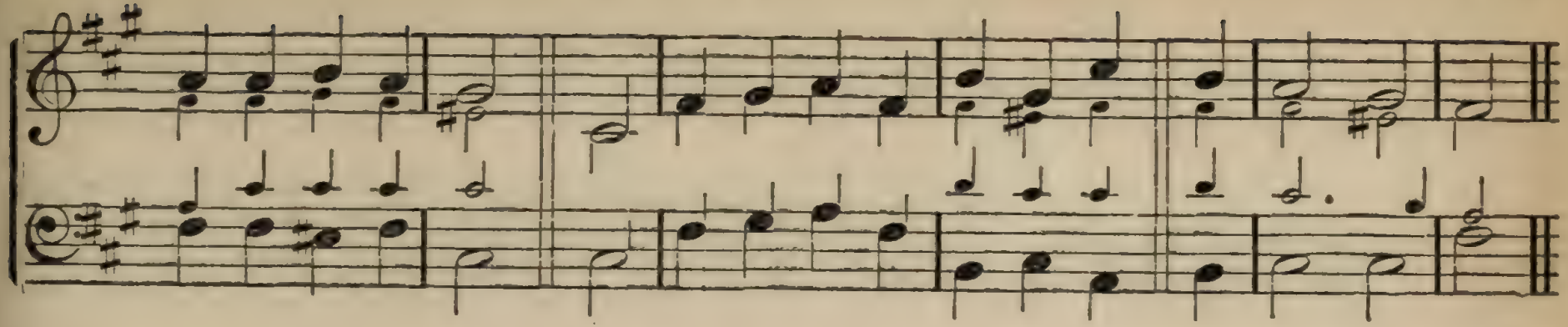
CLAYTON. 6s, 8s & 4. (6.6.8.6.6.6.8.8.4.)



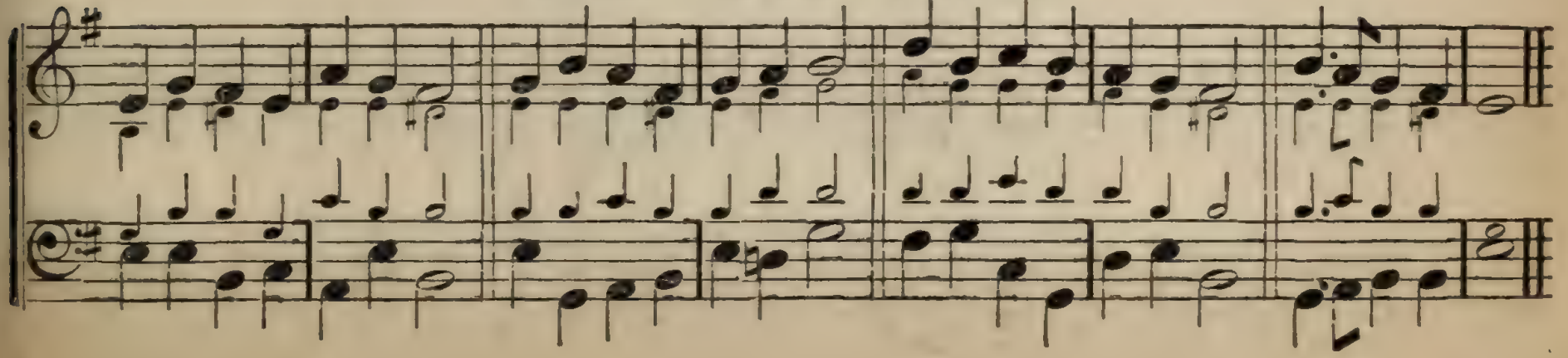


NOEL. 6s, 8s & 4s. (6.6.8.4.6.6.8.4.)

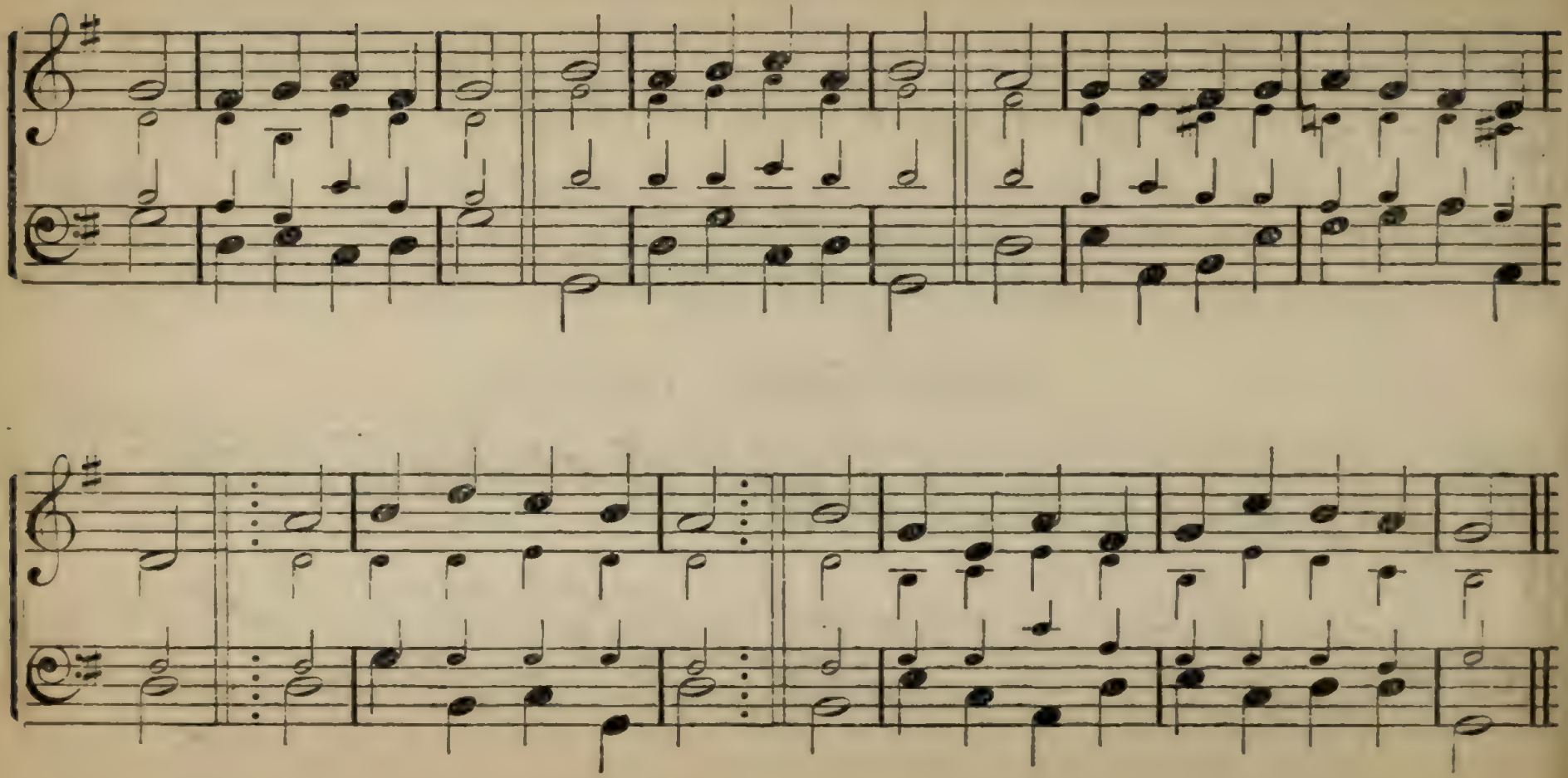


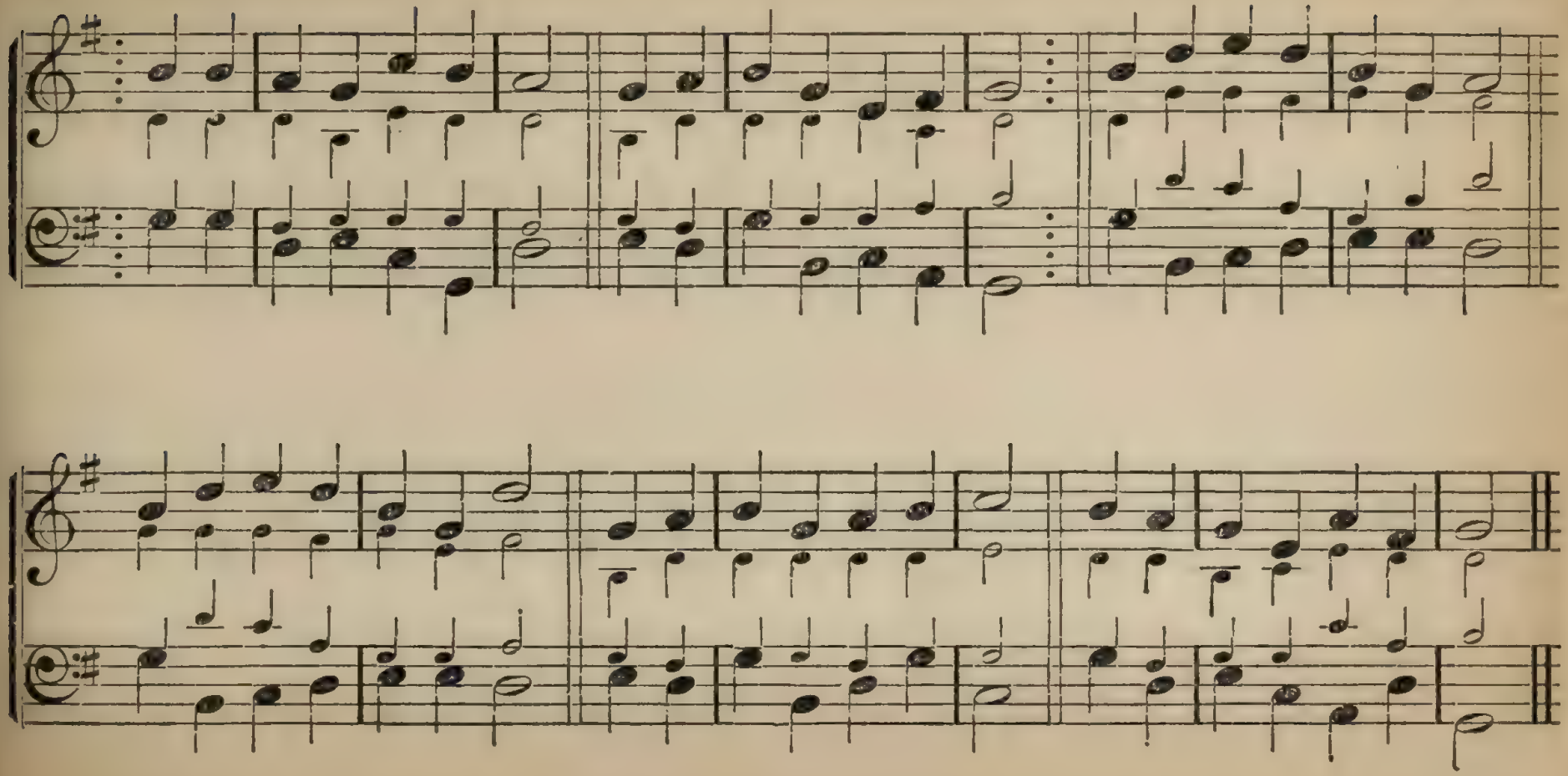


ZETA. 7s & 5. (7.7.7.5.)

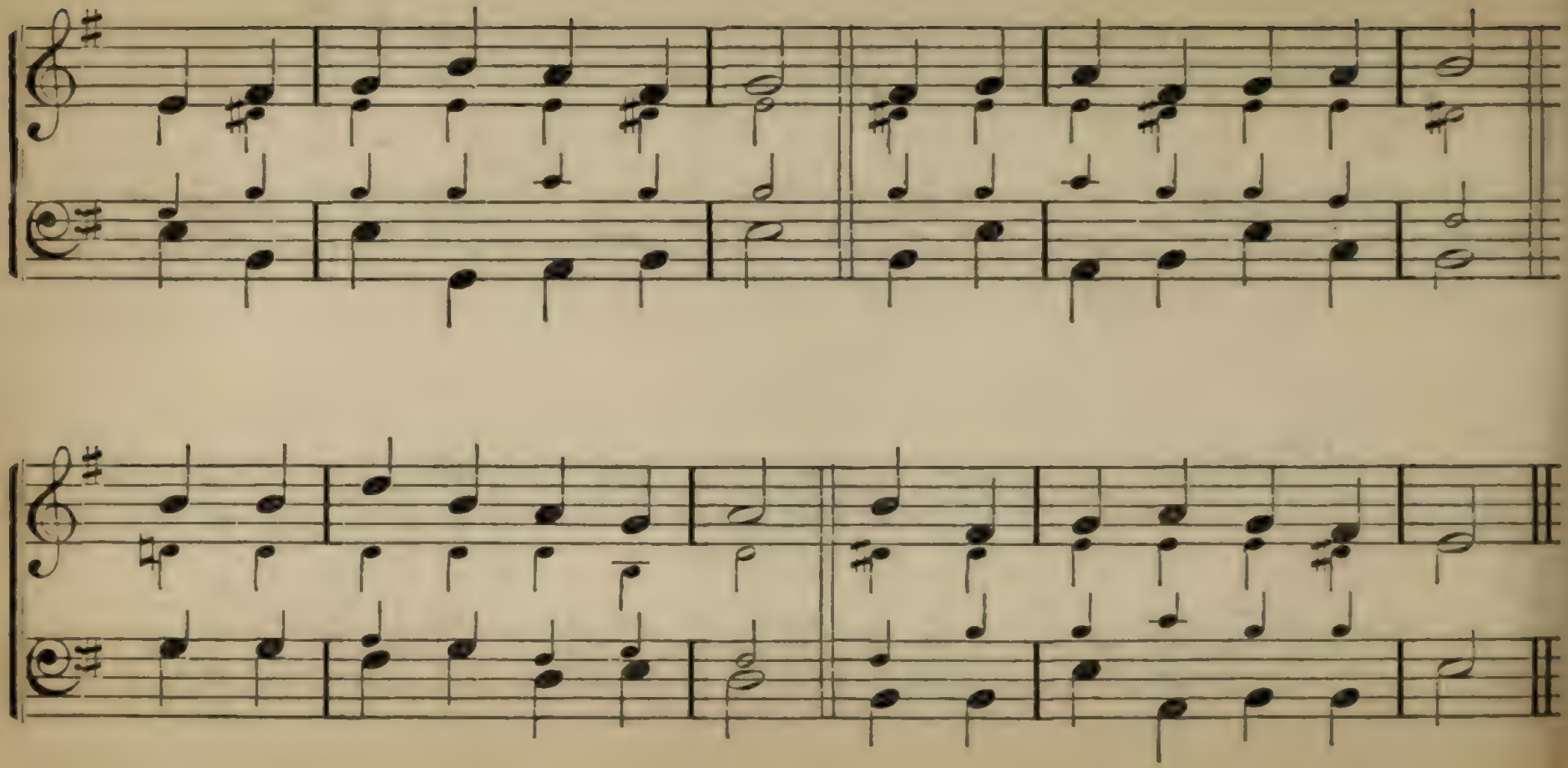


NAUL. 6s & 10s. (6.6.10.6.6.10.)

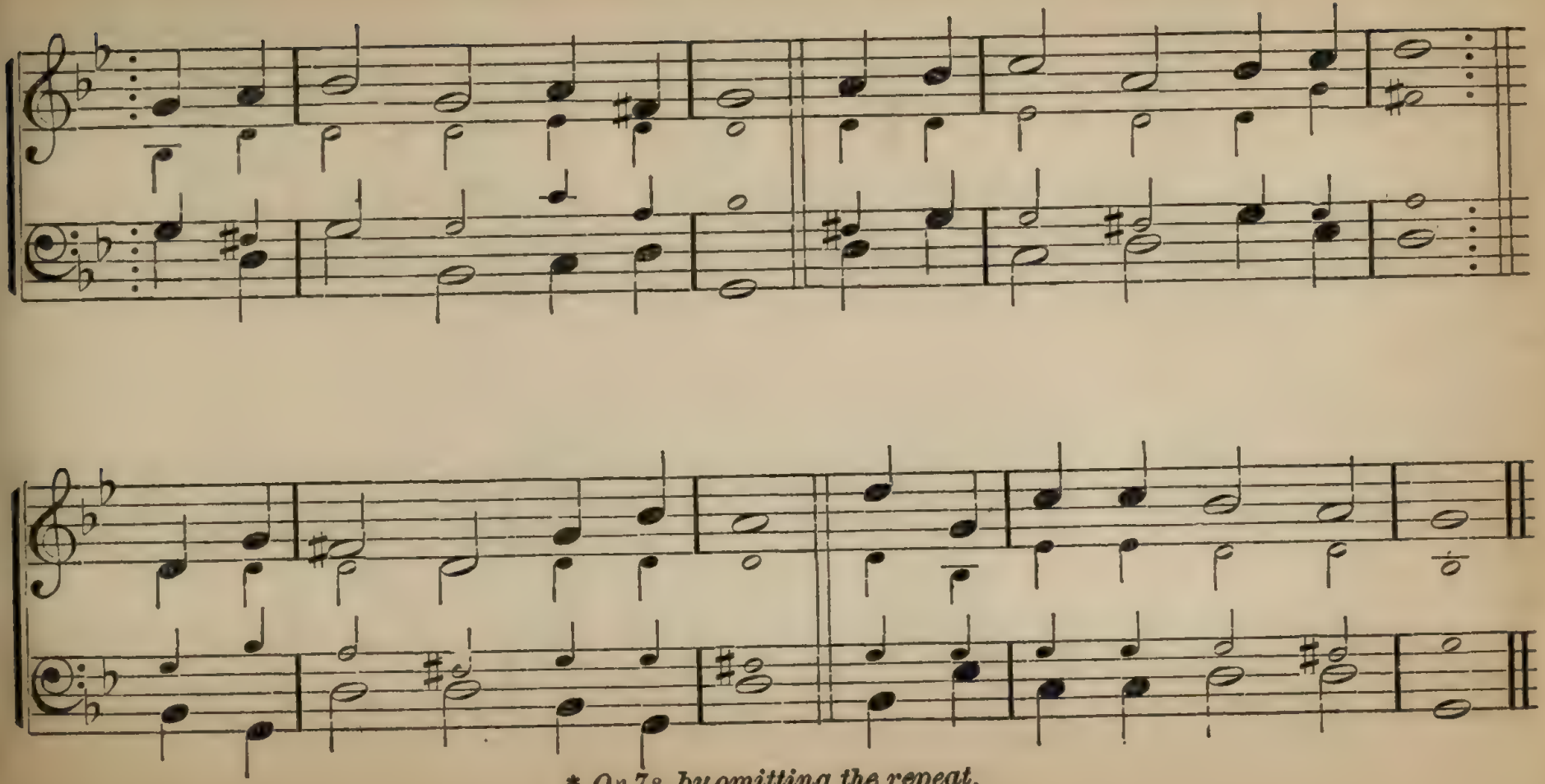




AKLAND. 7s. (7.7.7.7.)

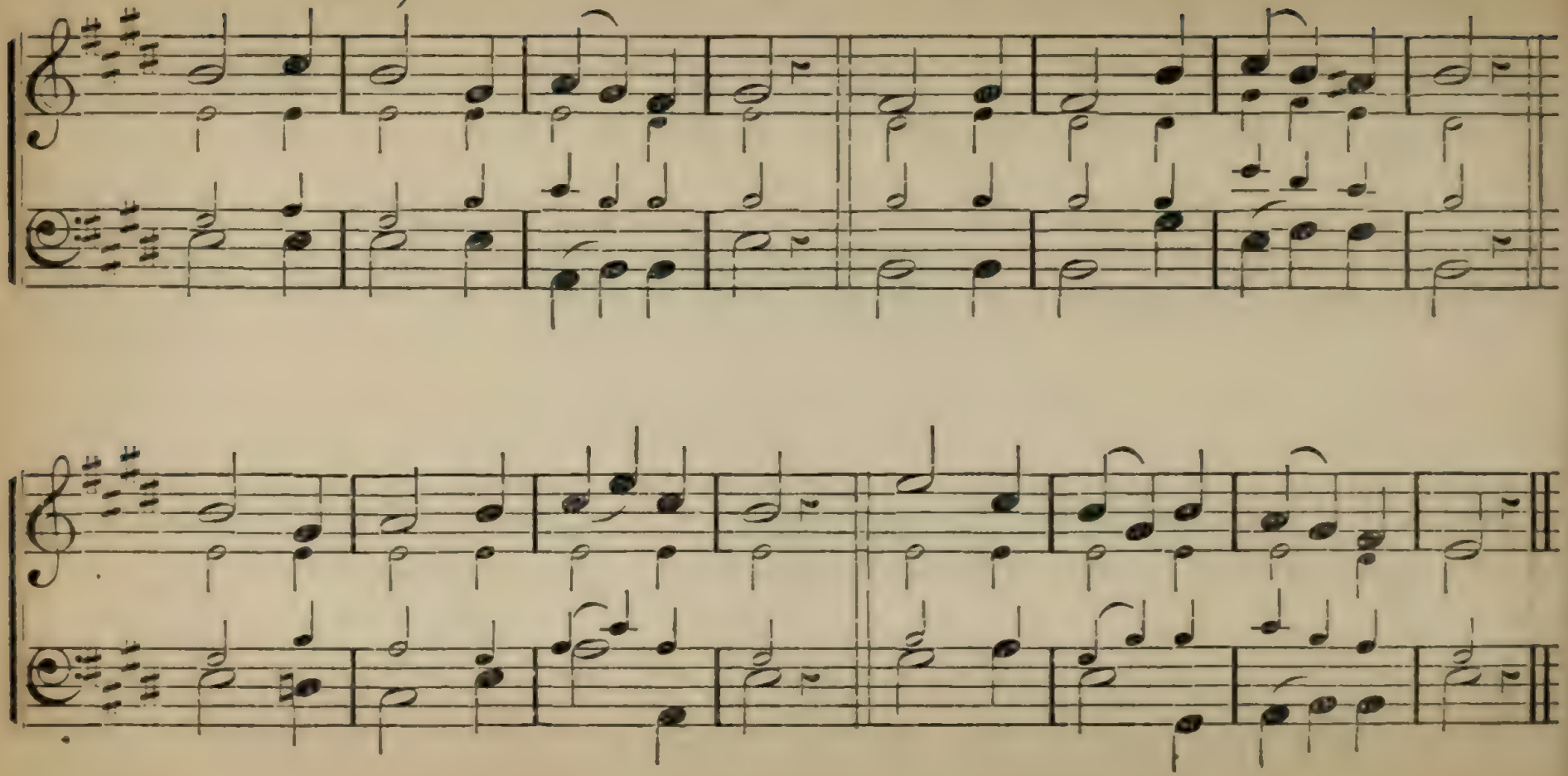


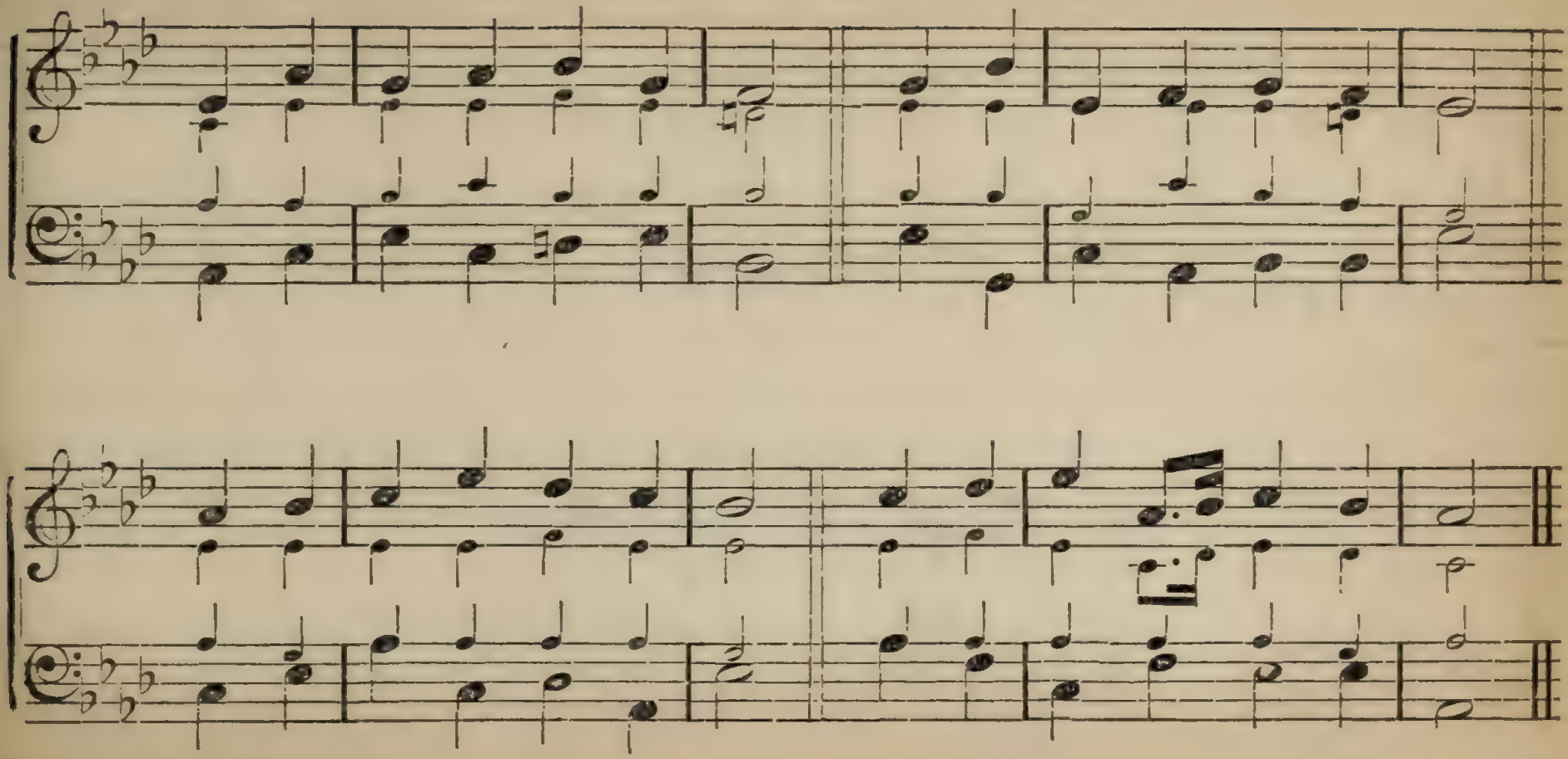
AKNAL. 7s. 6 LINES.* (7.7.7.7.7.7.)



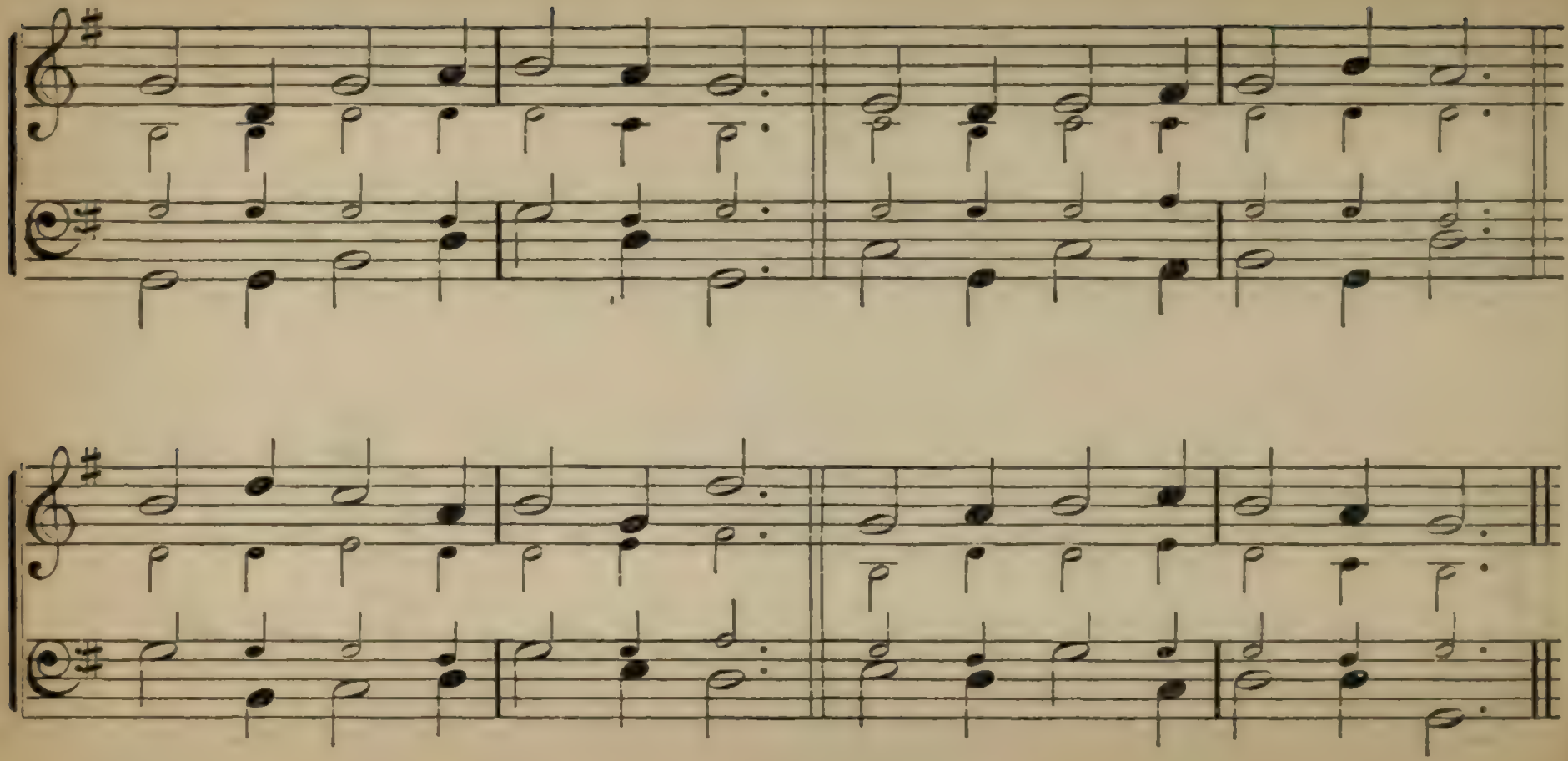
* *Or 7s. by omitting the repeat.*

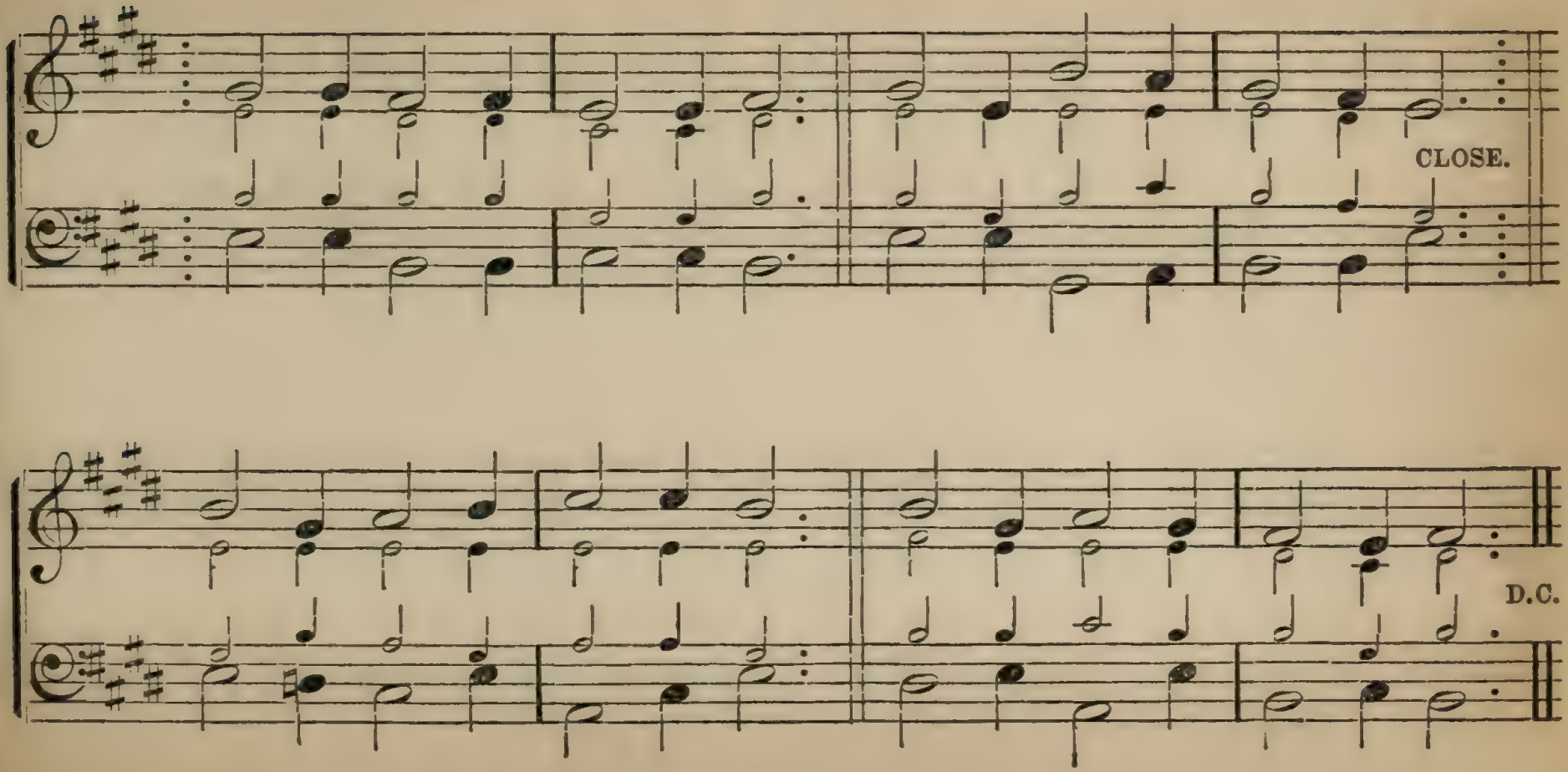
ALBON. 7s. (7.7.7.7.)



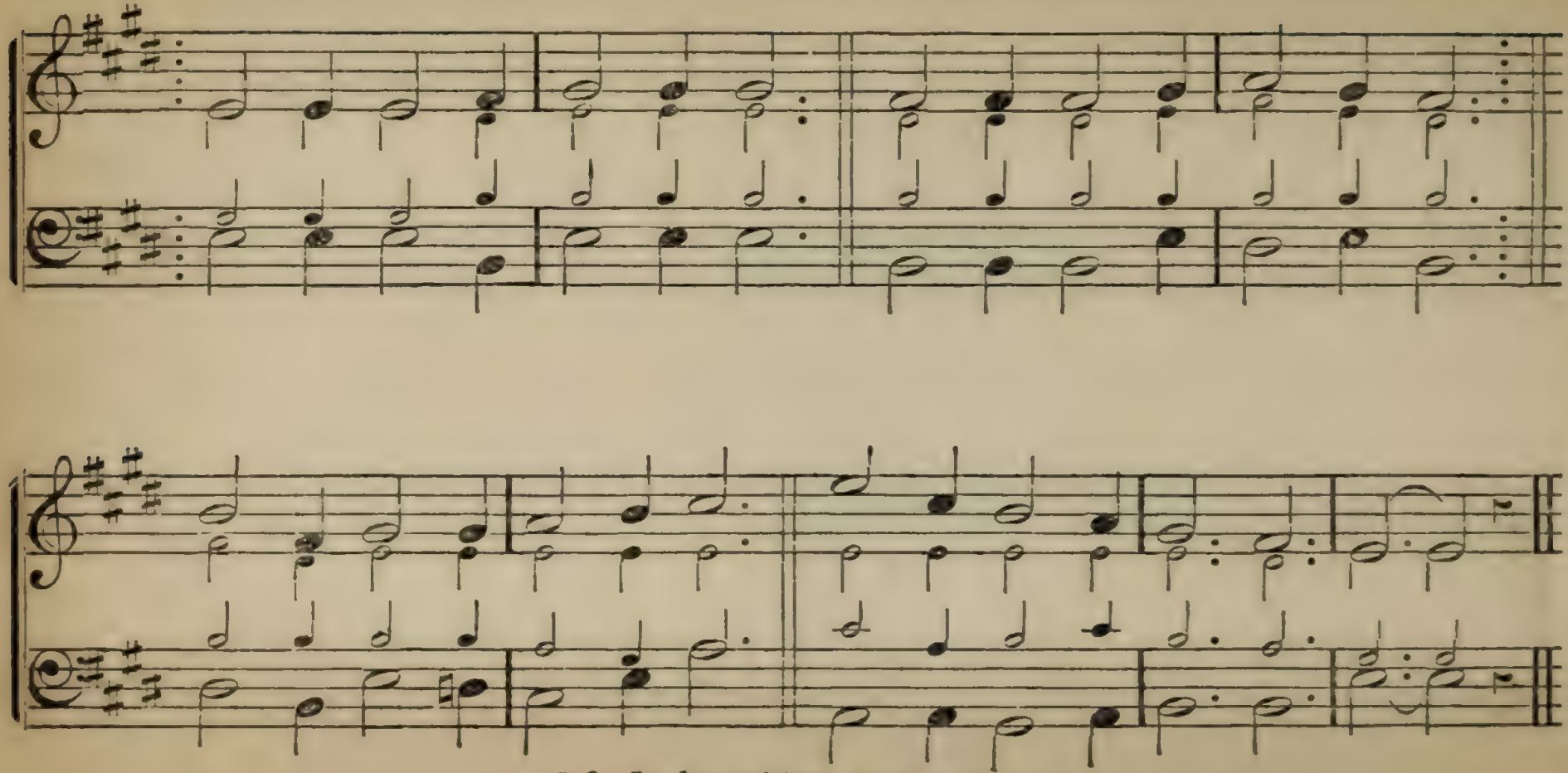


ASTON. 7s. (7.7.7.7.)

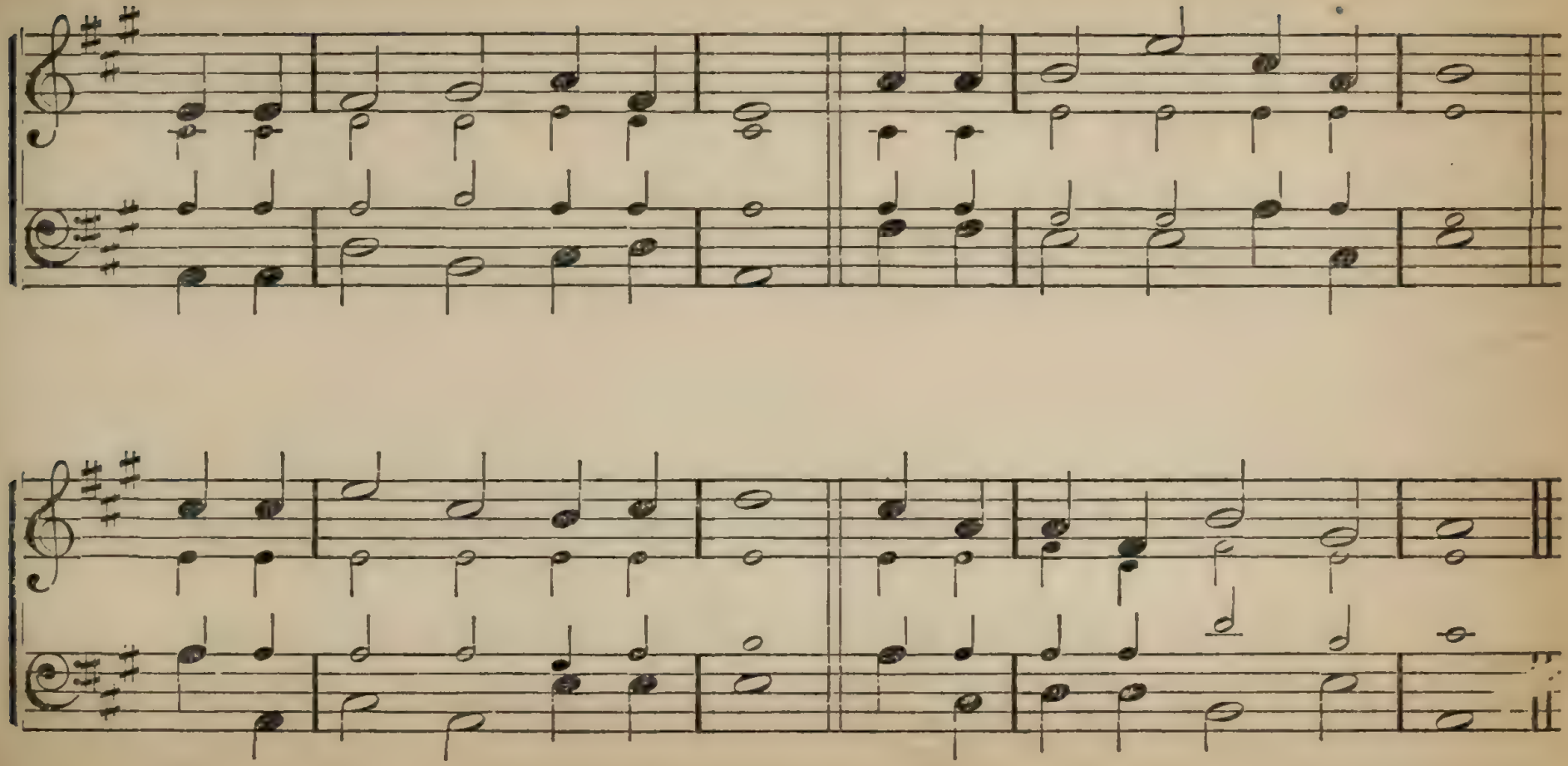



CLOSE.
D.C.

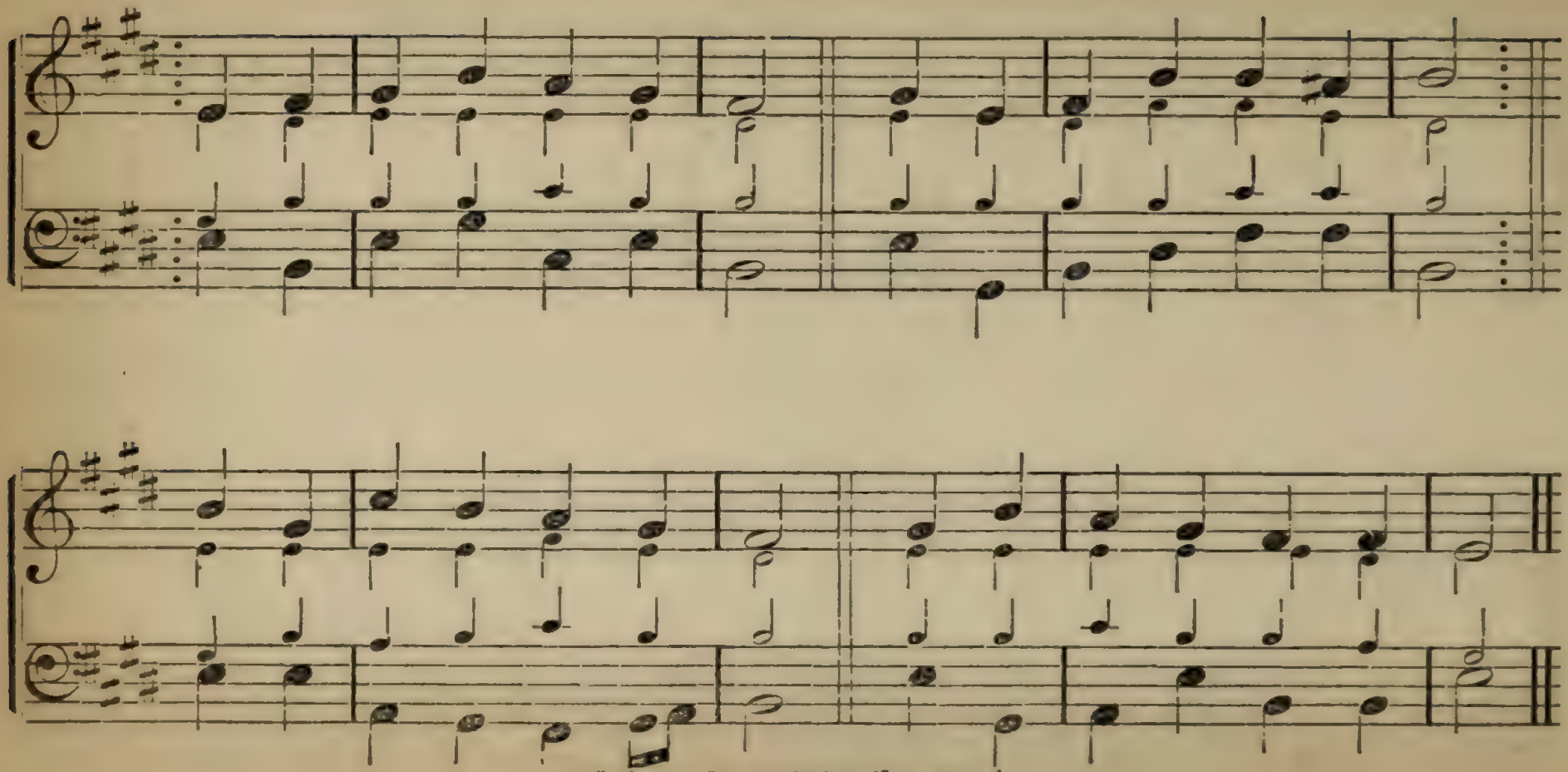
ELDEN. 7s. 6 LINES.* (7.7.7.7.7.7.)



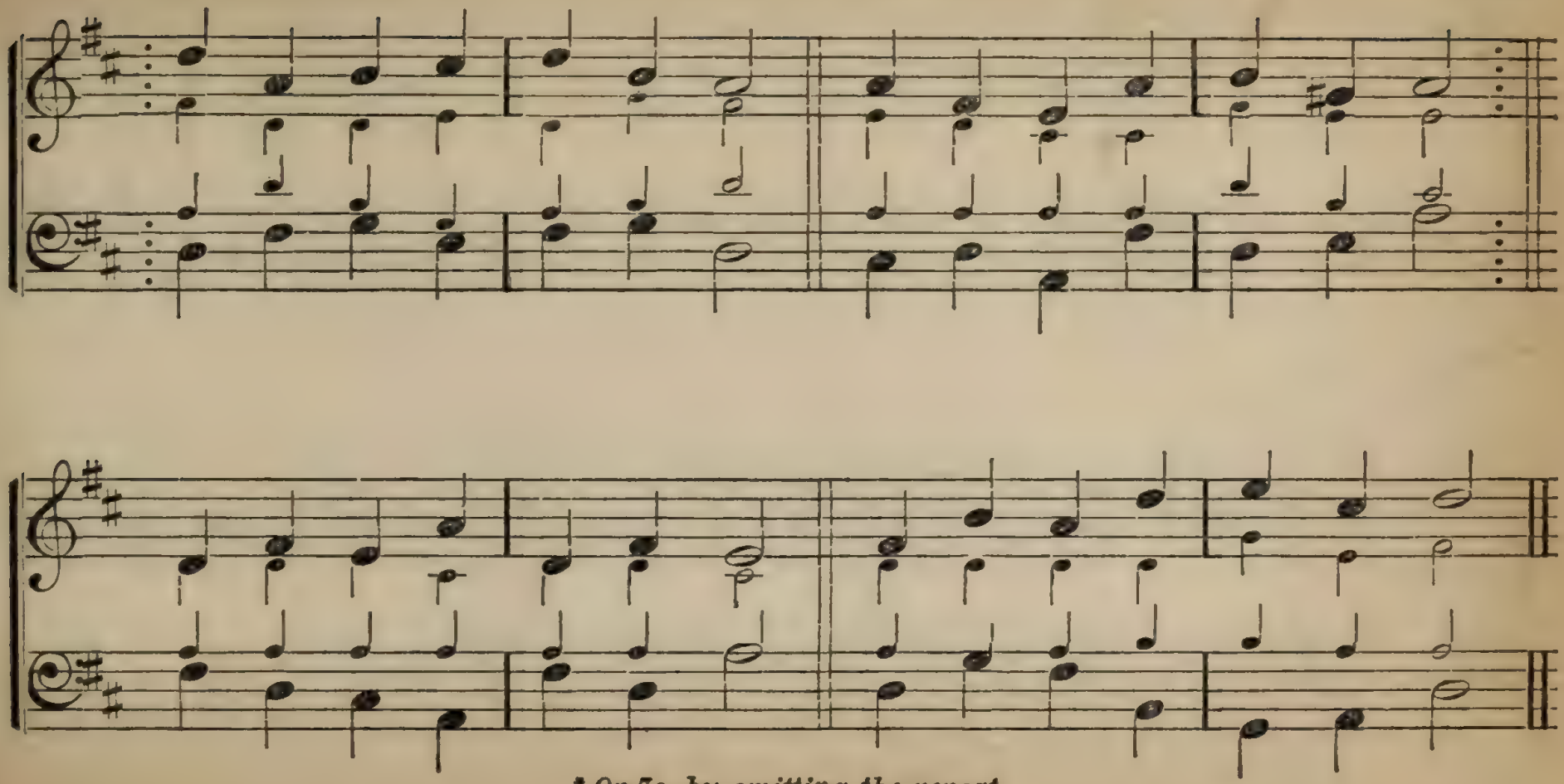
* *Or 7s. by omitting the repeat.*



ENWOOD. 7s. 6 LINES.* (7.7.7.7.7.7.)

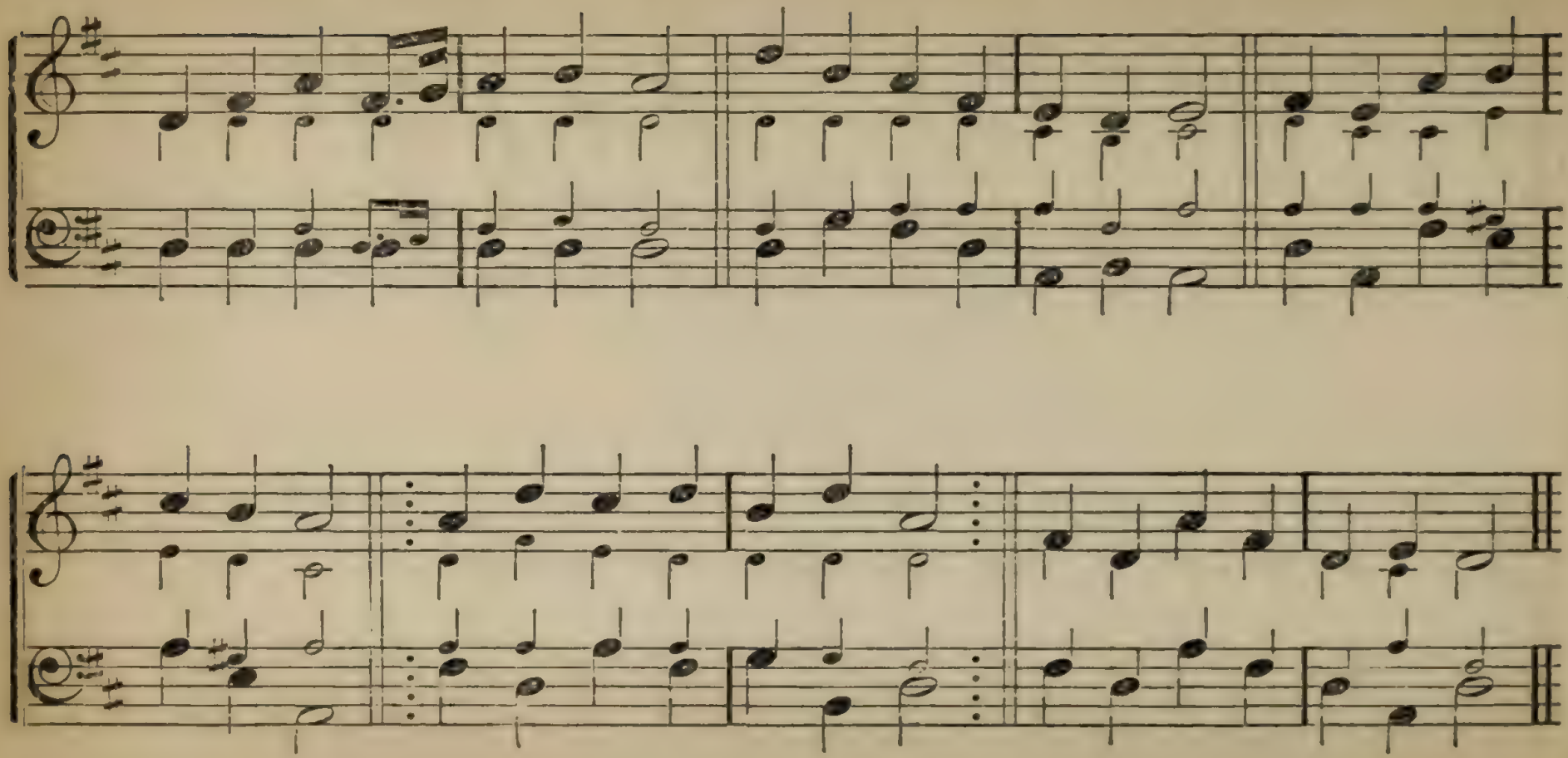


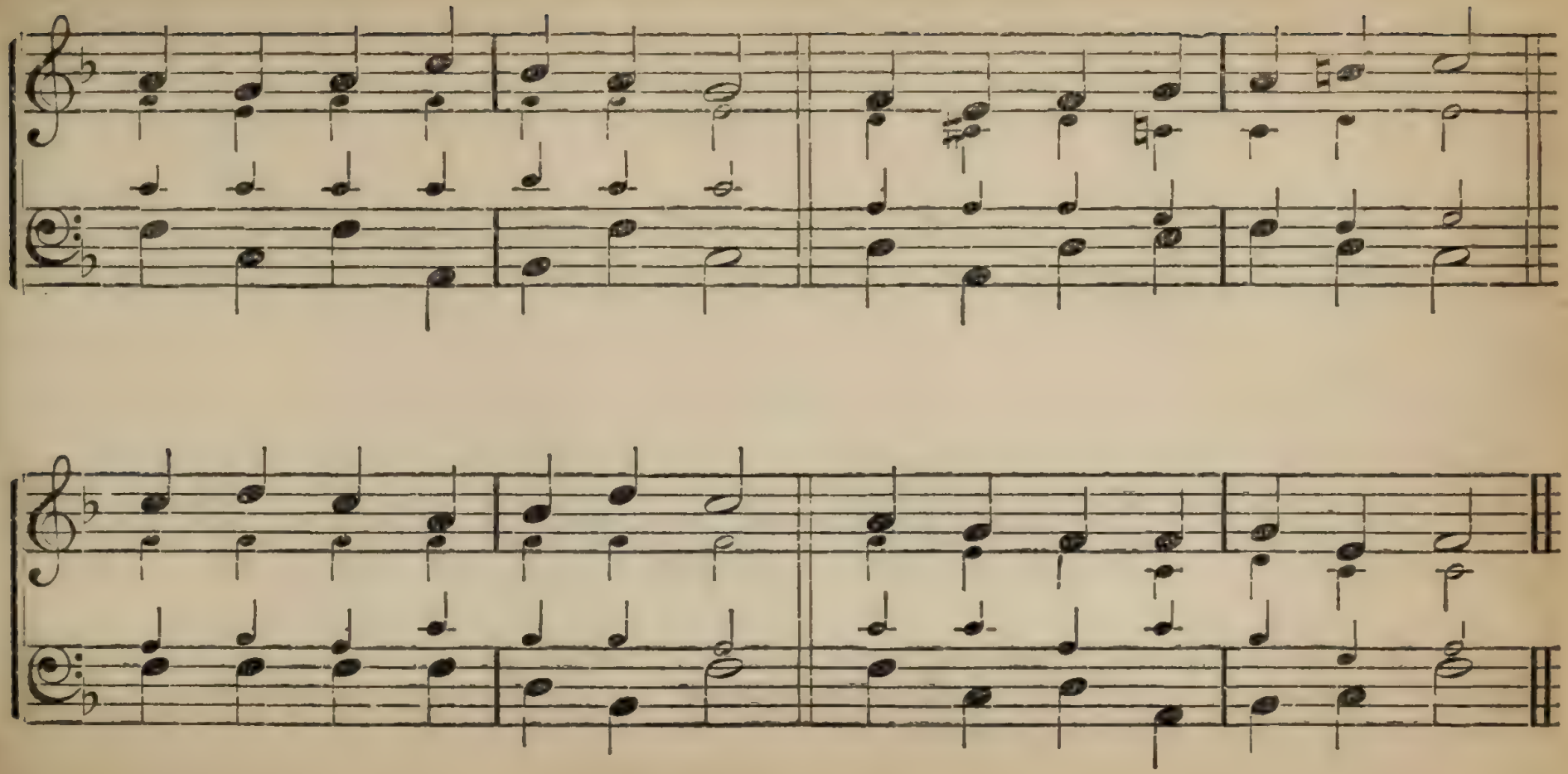
* *Or 7s by omitting the repeat.*



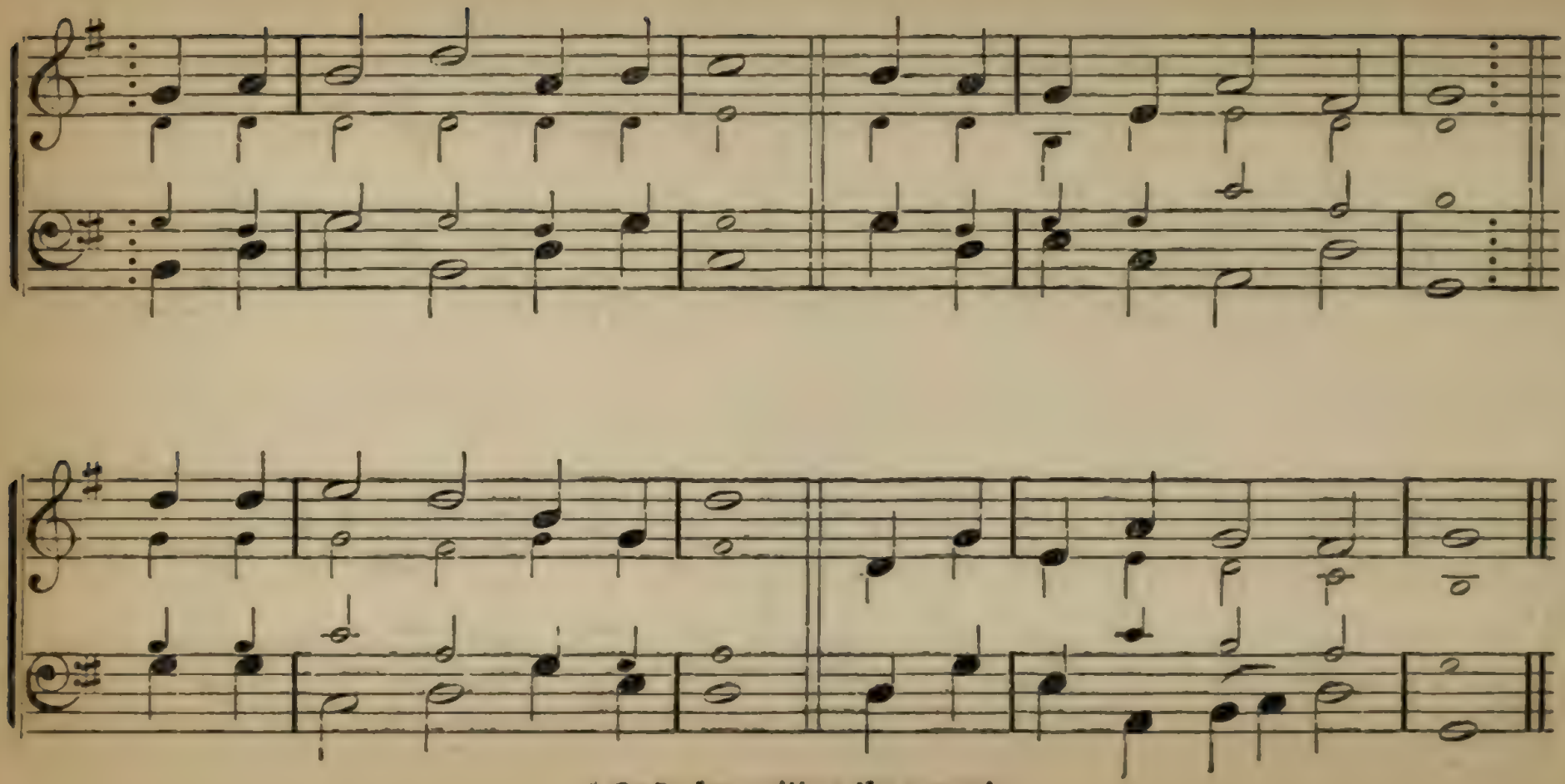
** Or 7s. by omitting the repeat.*

KNIGHT. 7s, 3 lines. Double. (7.7.7.7.7.7.)

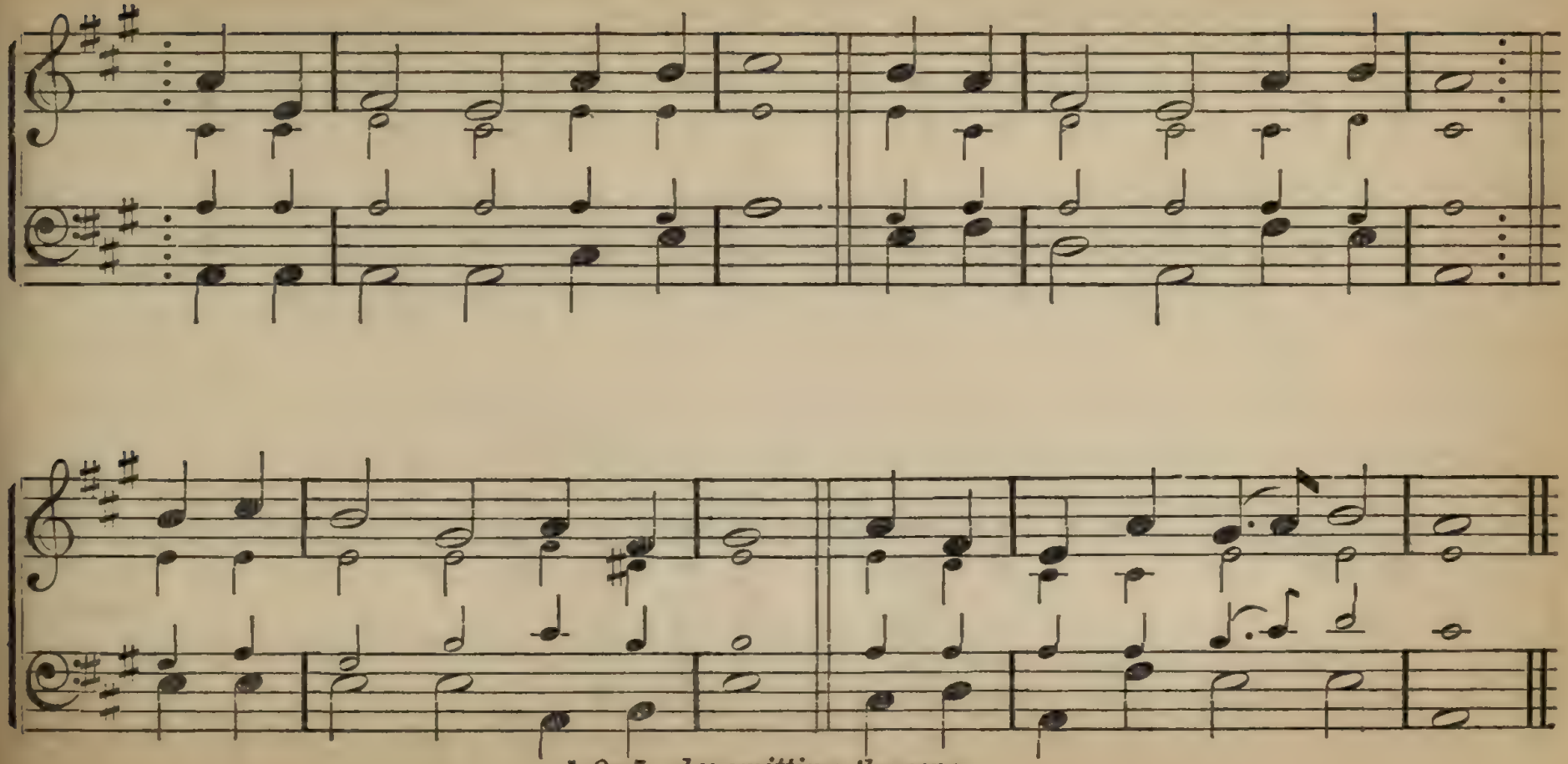




LIMA. 7s. 6 LINES.* (7.7.7.7.7.7.)

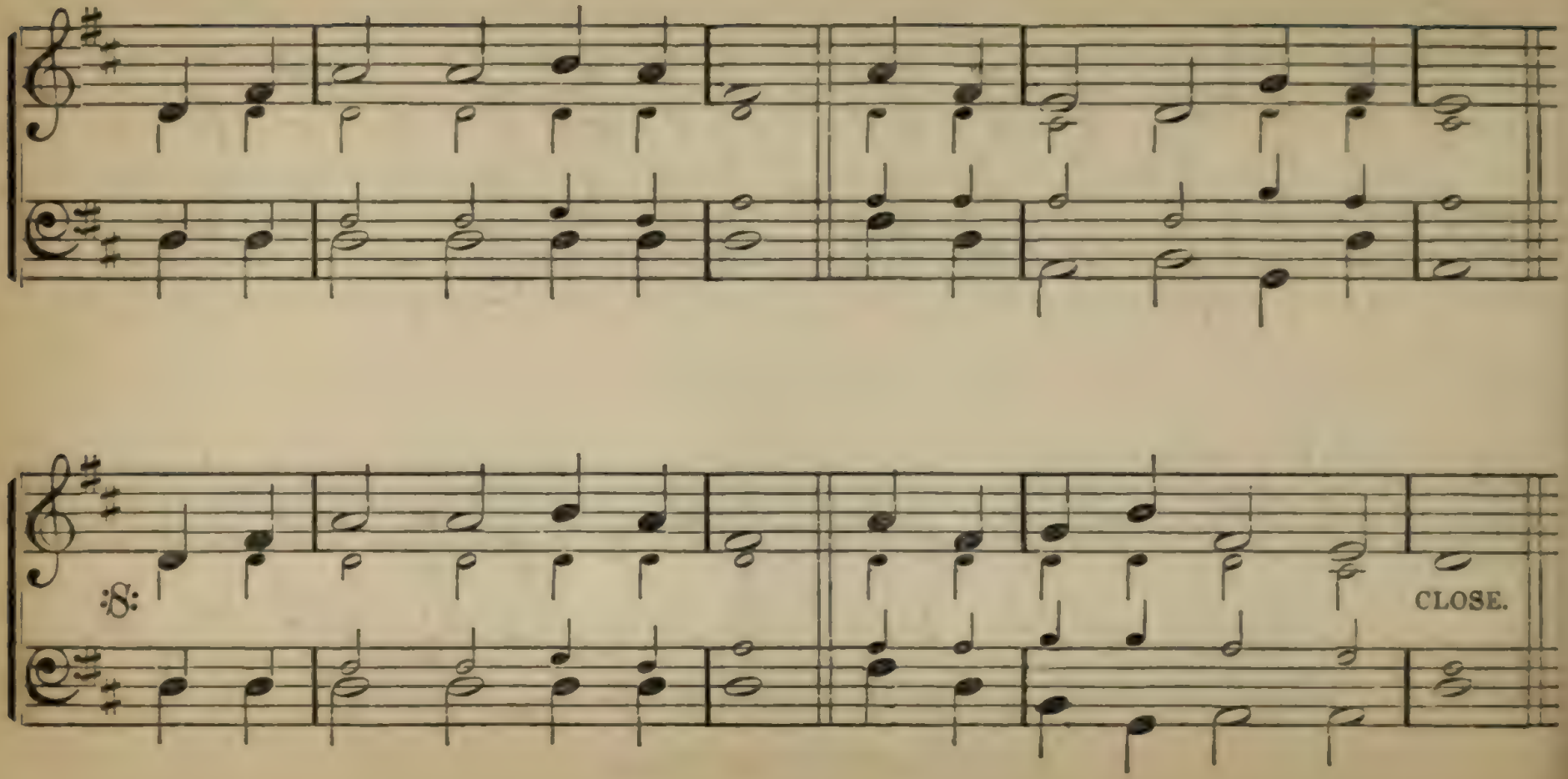


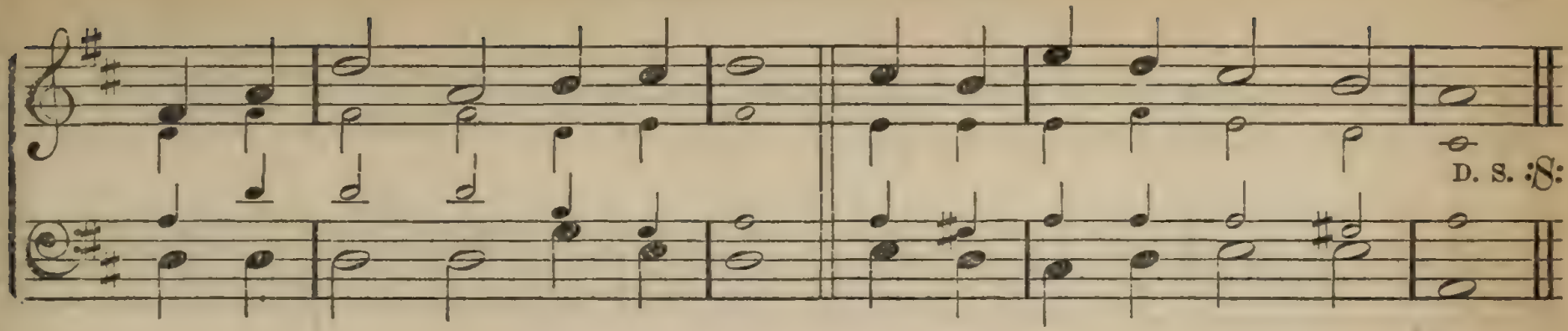
* *Or 7s. by omiting the repeat*



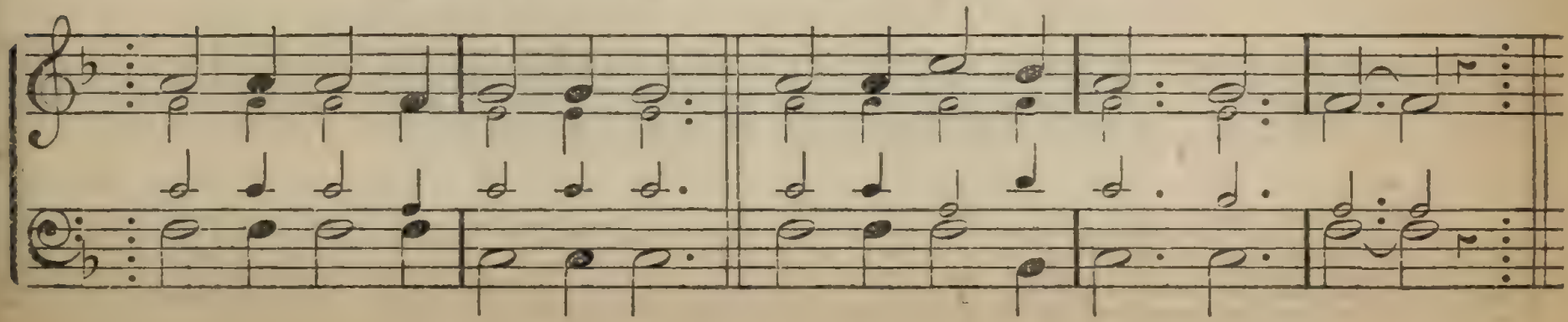
* *Or 7s. by omitting the repe*

MARK. 7s. Double. (7.7.7.7.7.7.7.7.)

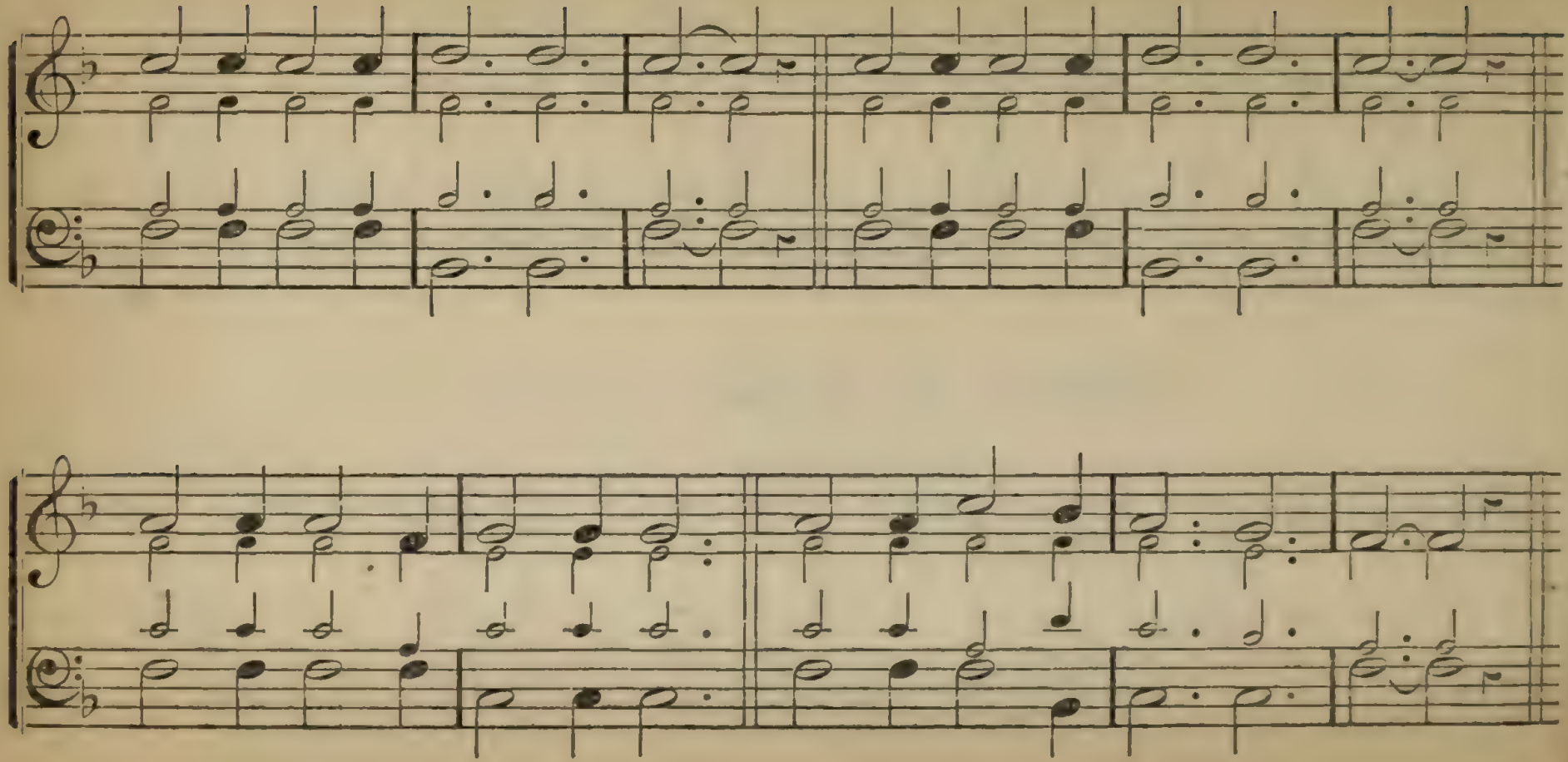


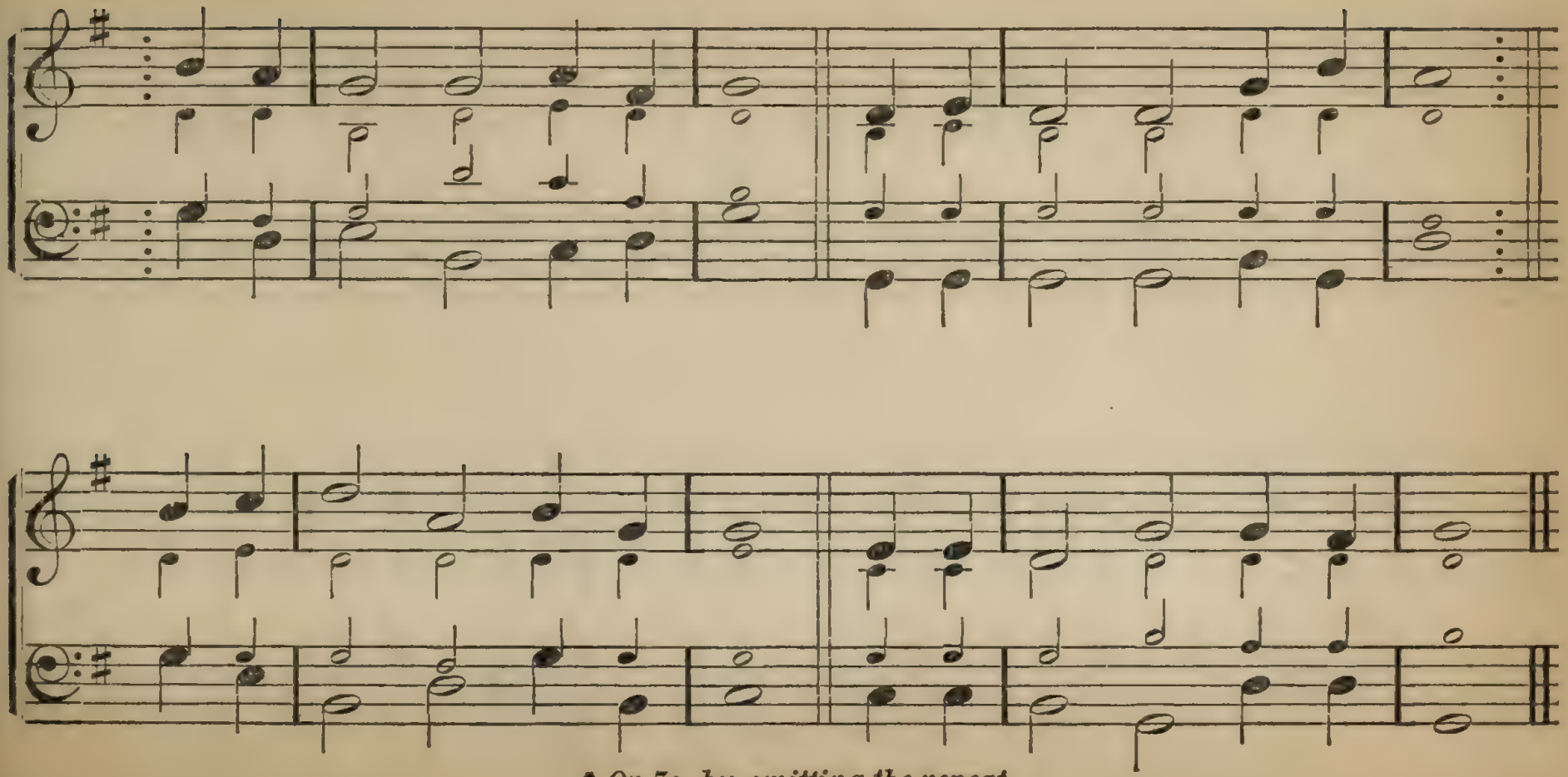


MARTYN. 7s. DOUBLE. (7.7.7.7.7.7.7.7.)



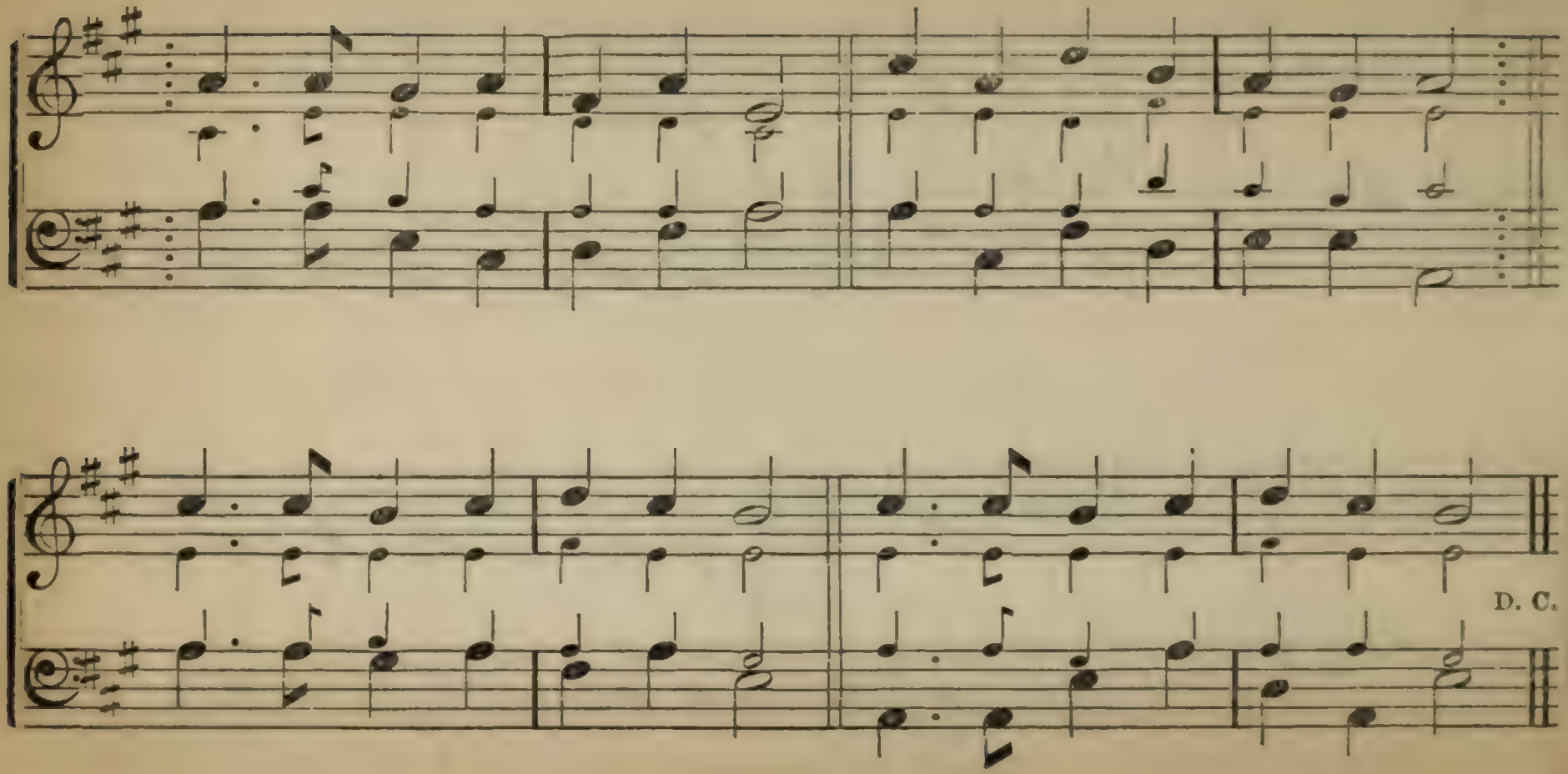
MARTYN. (CONCLUDED.)

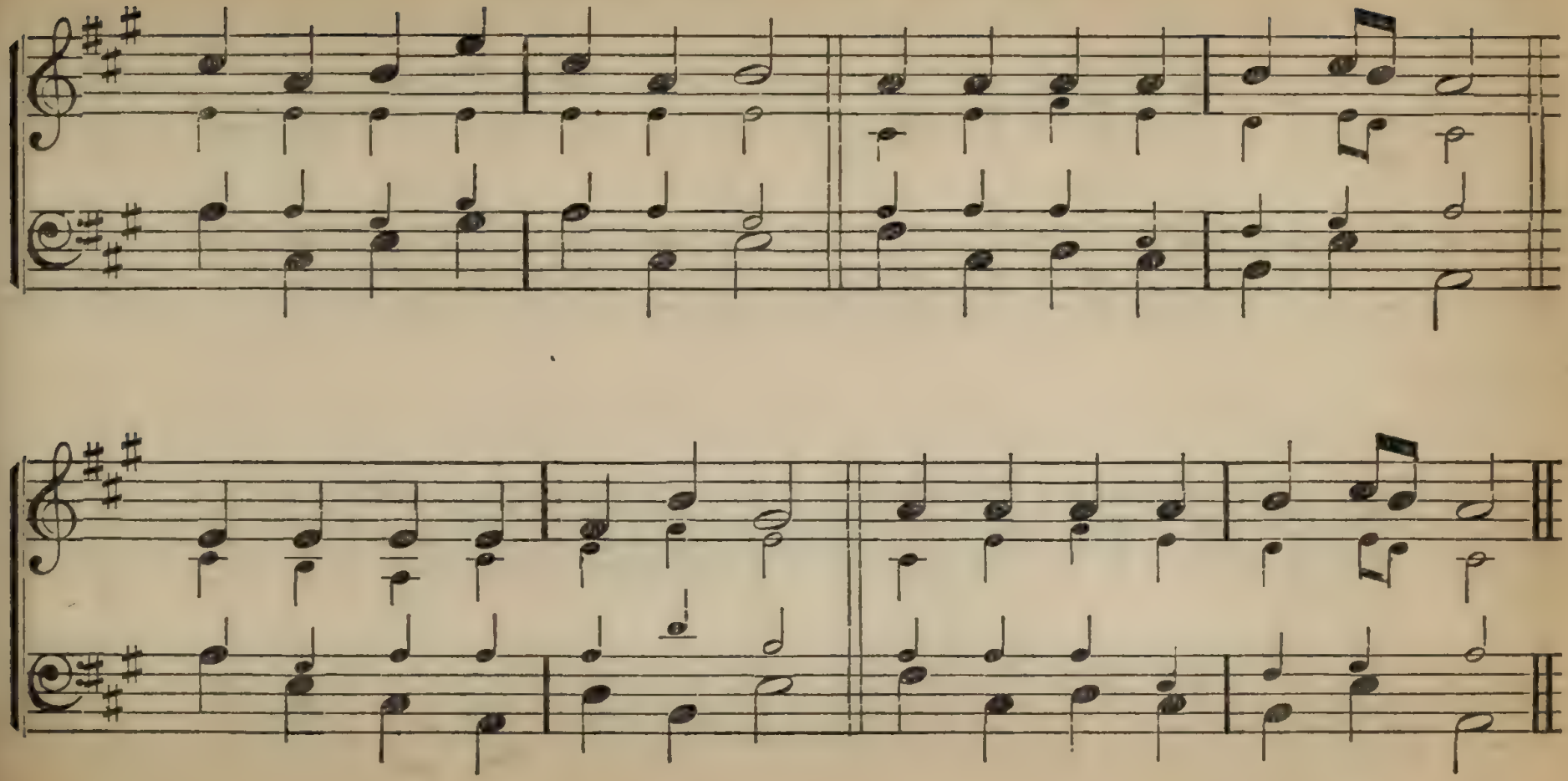




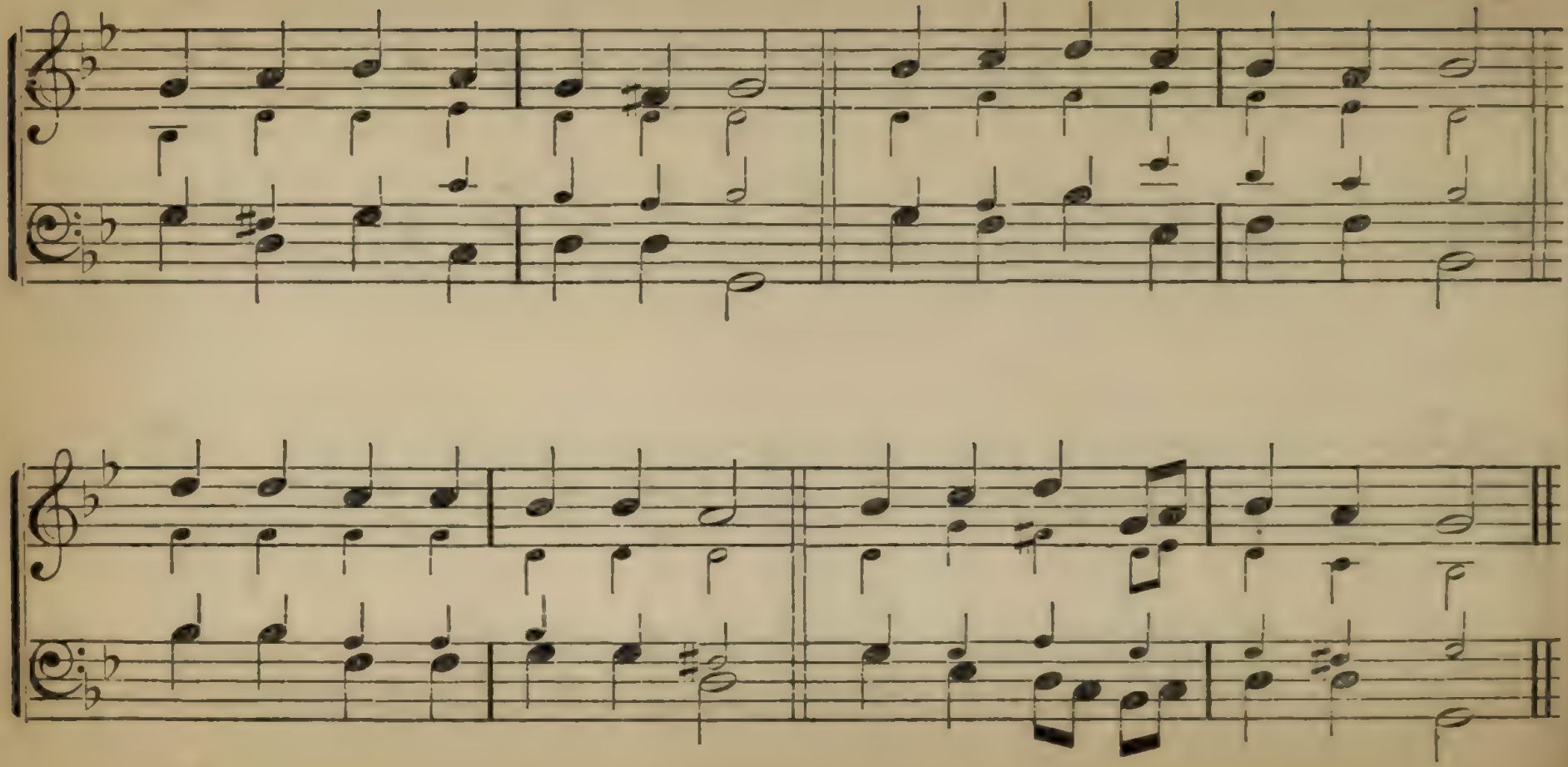
* *Or 7s. by omitting the repeat.*

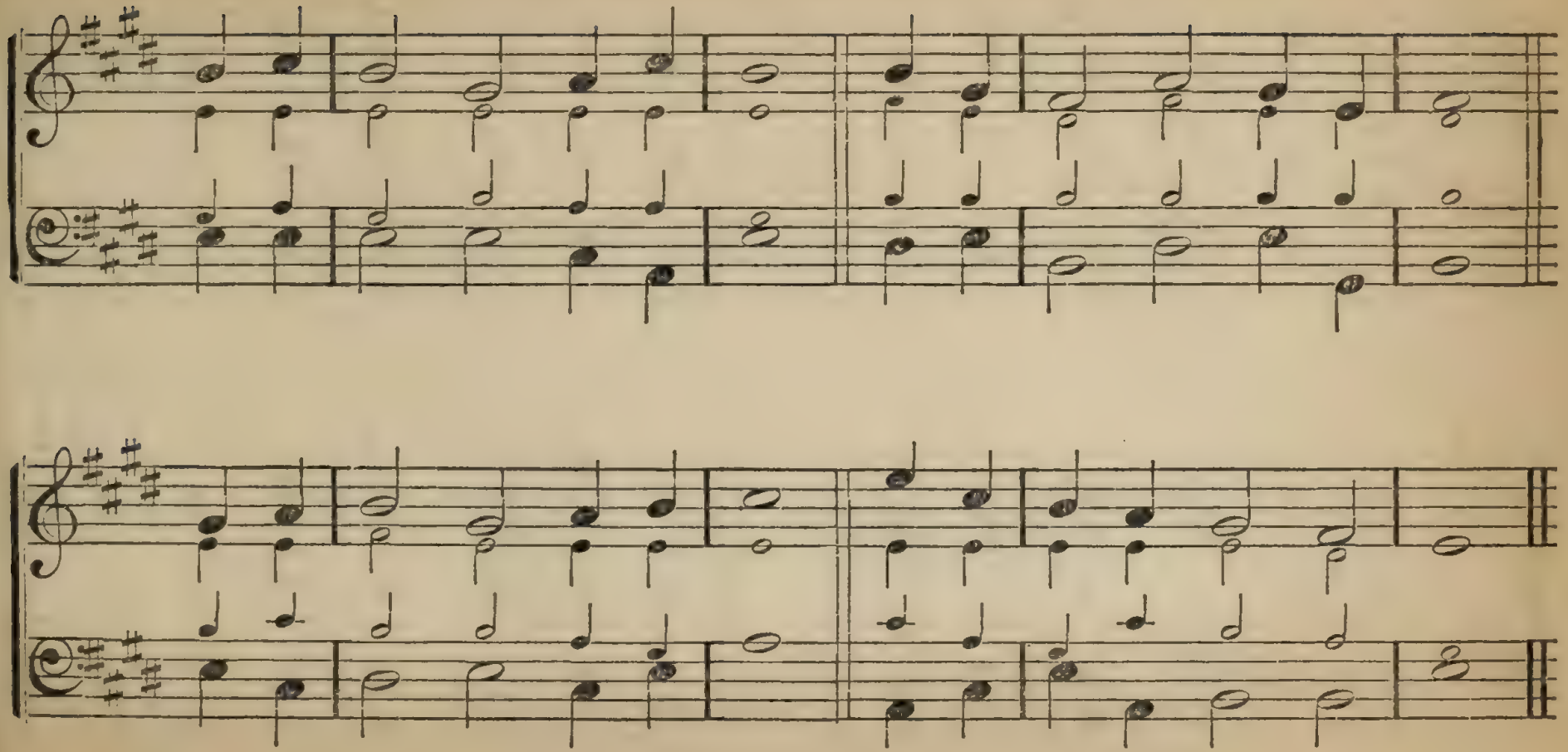
MORNING. 7s. Double. (7.7.7.7.7.7.7.7.)



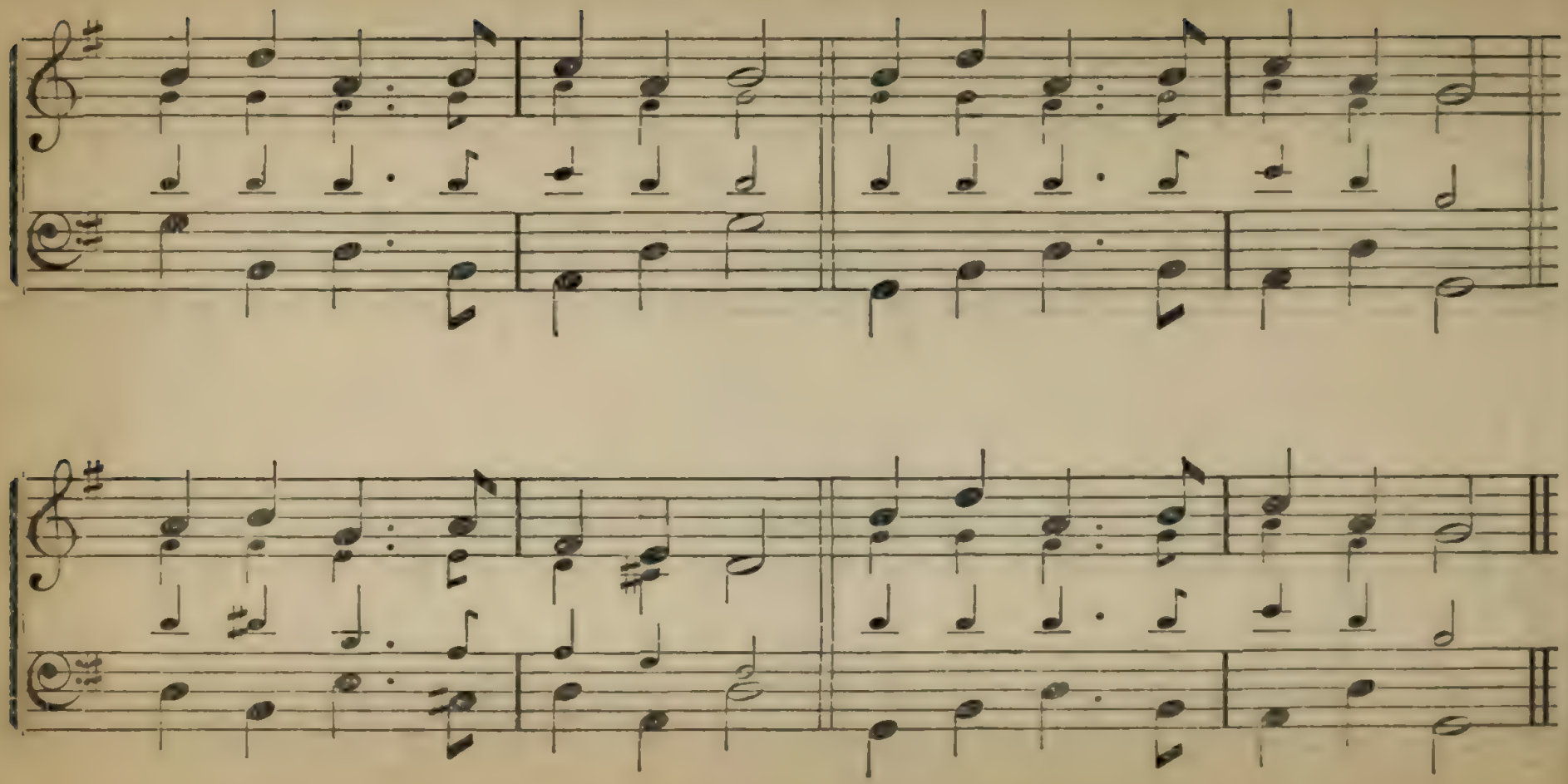


NORWICH. 7s. (7.7.7.7.)

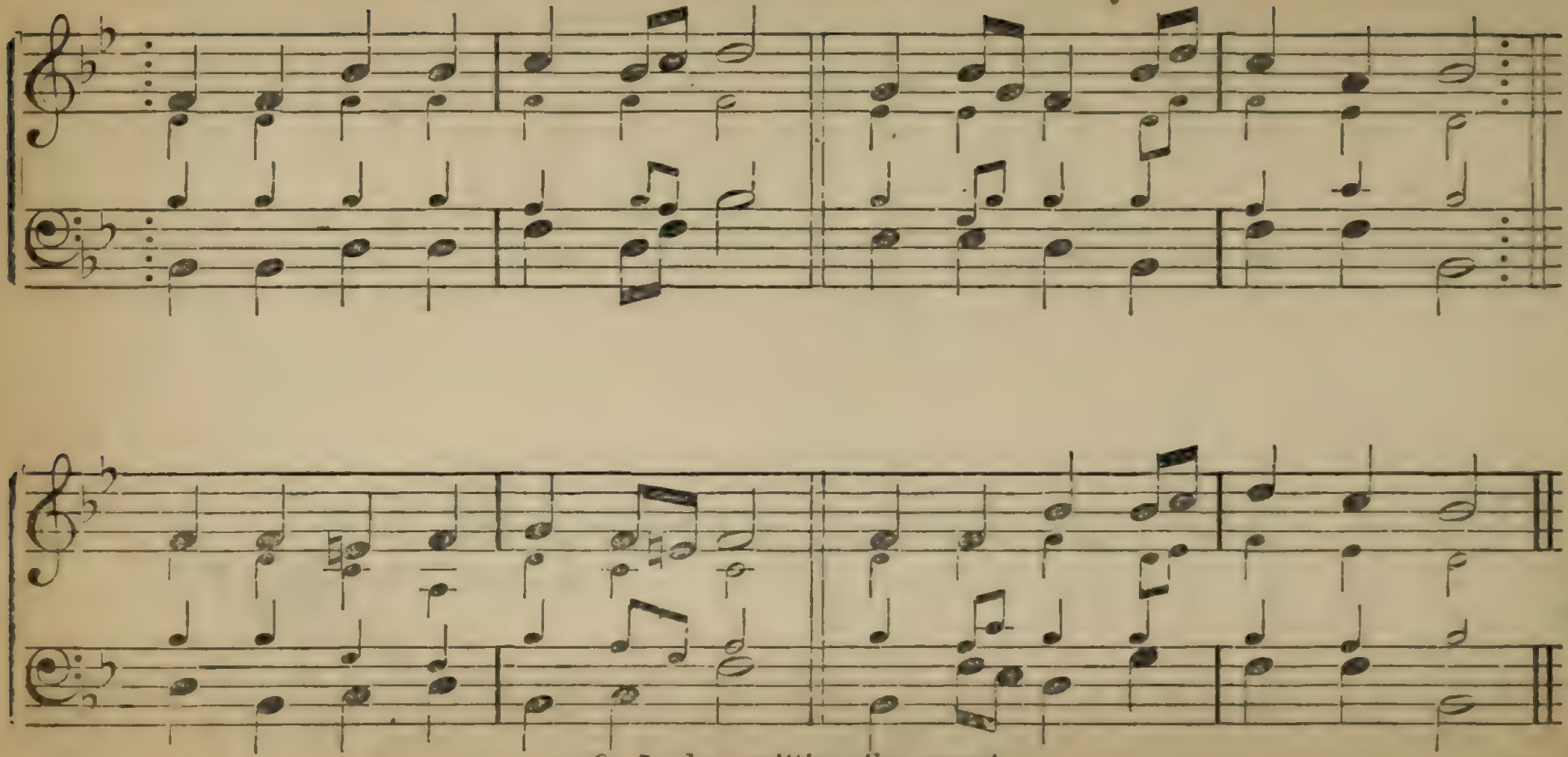




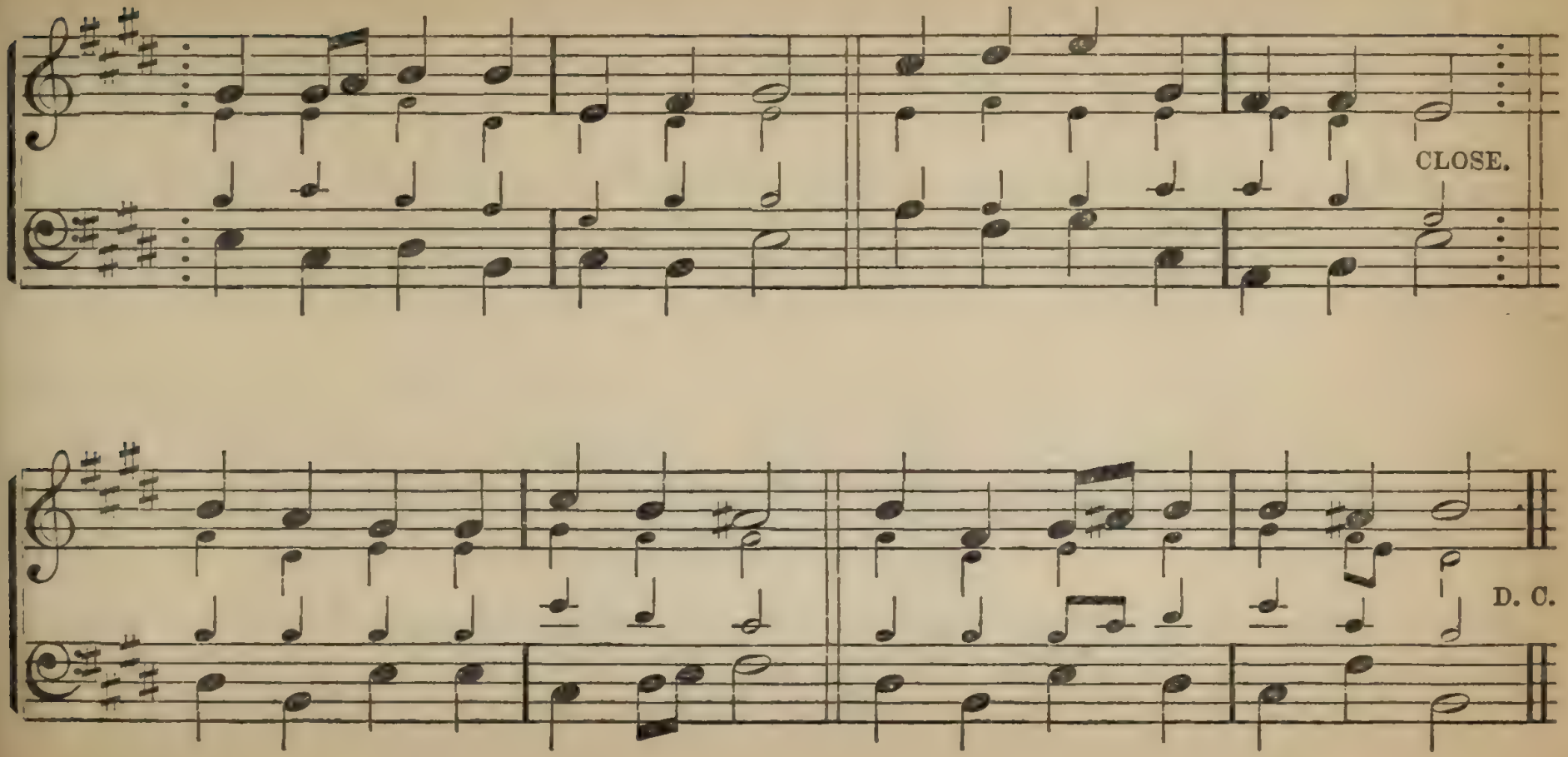
PLEYEL. 7s. (7.7.7.7.)



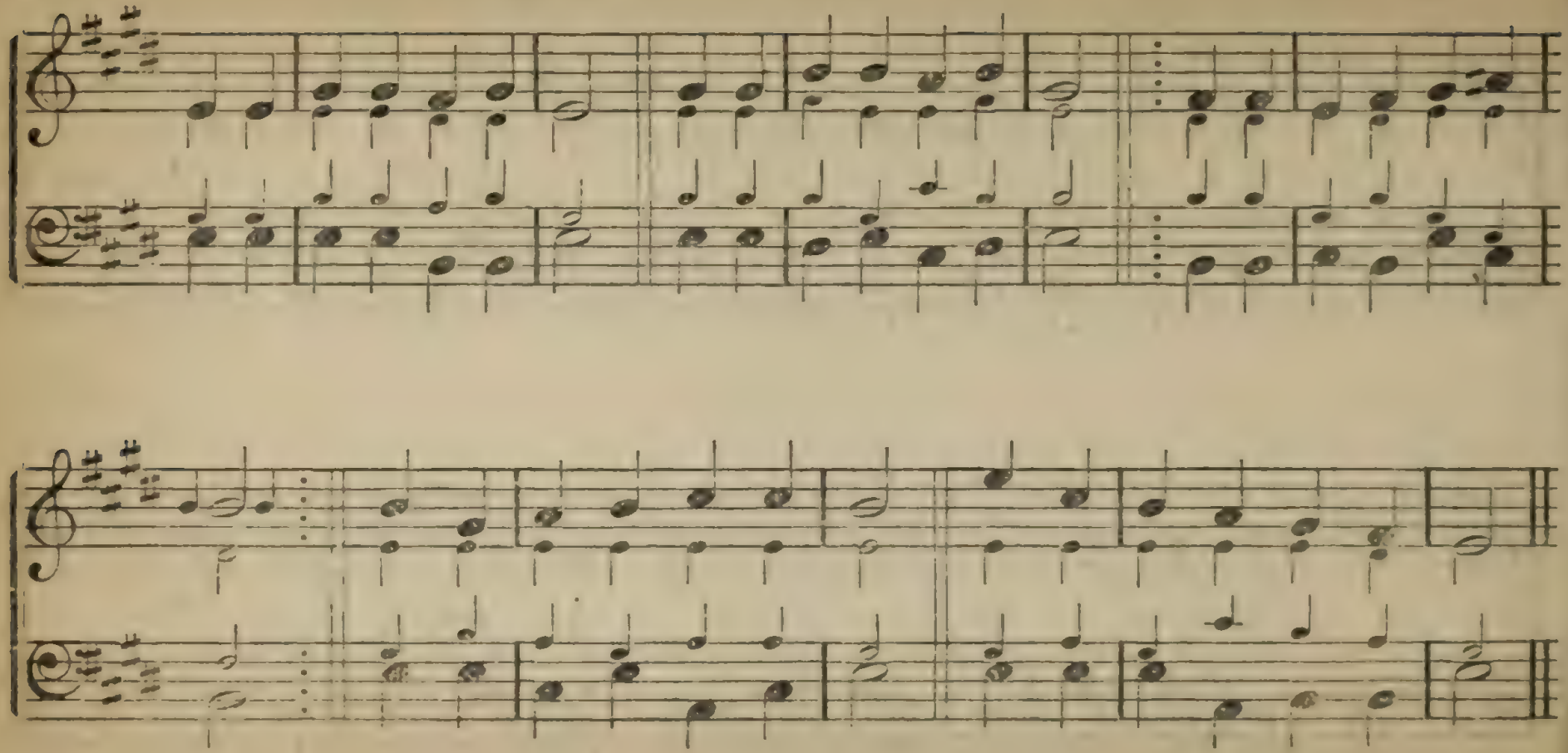
ROSEFIELD. 7s. 6 LINES.* (7.7.7.7.7.7.)

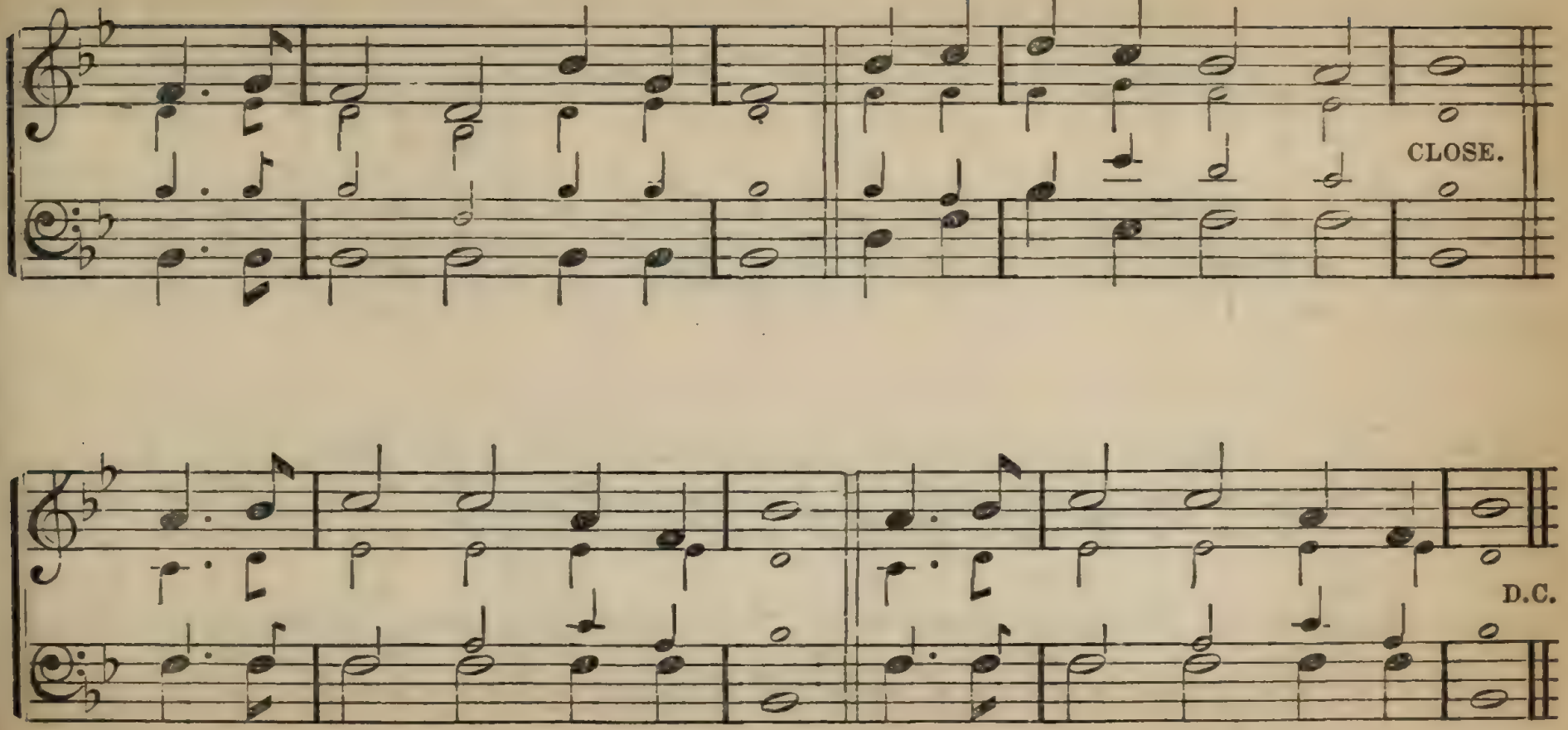


* *Or 7s. by omitting the repeat.*

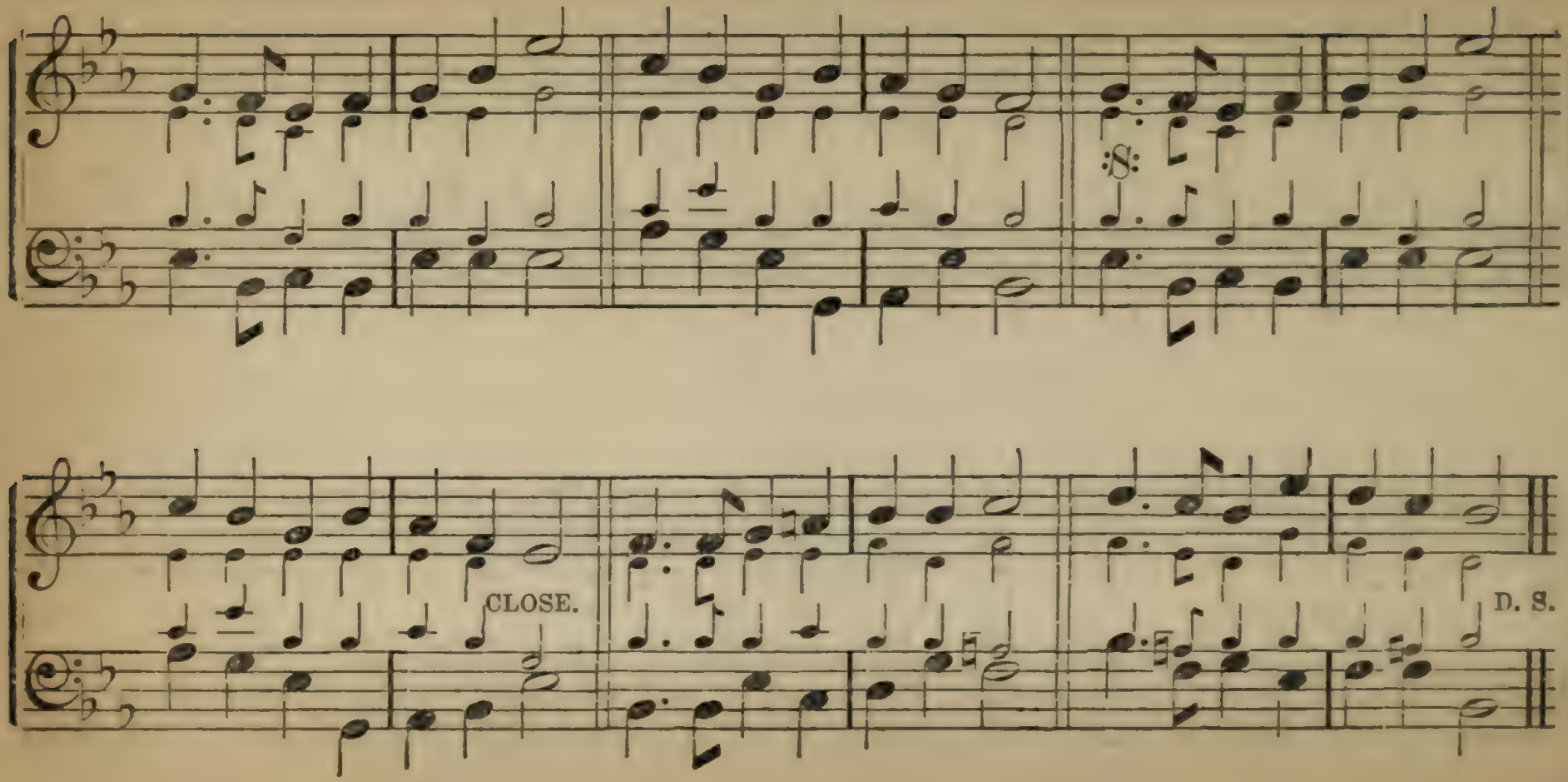

CLOSE.
D. C.

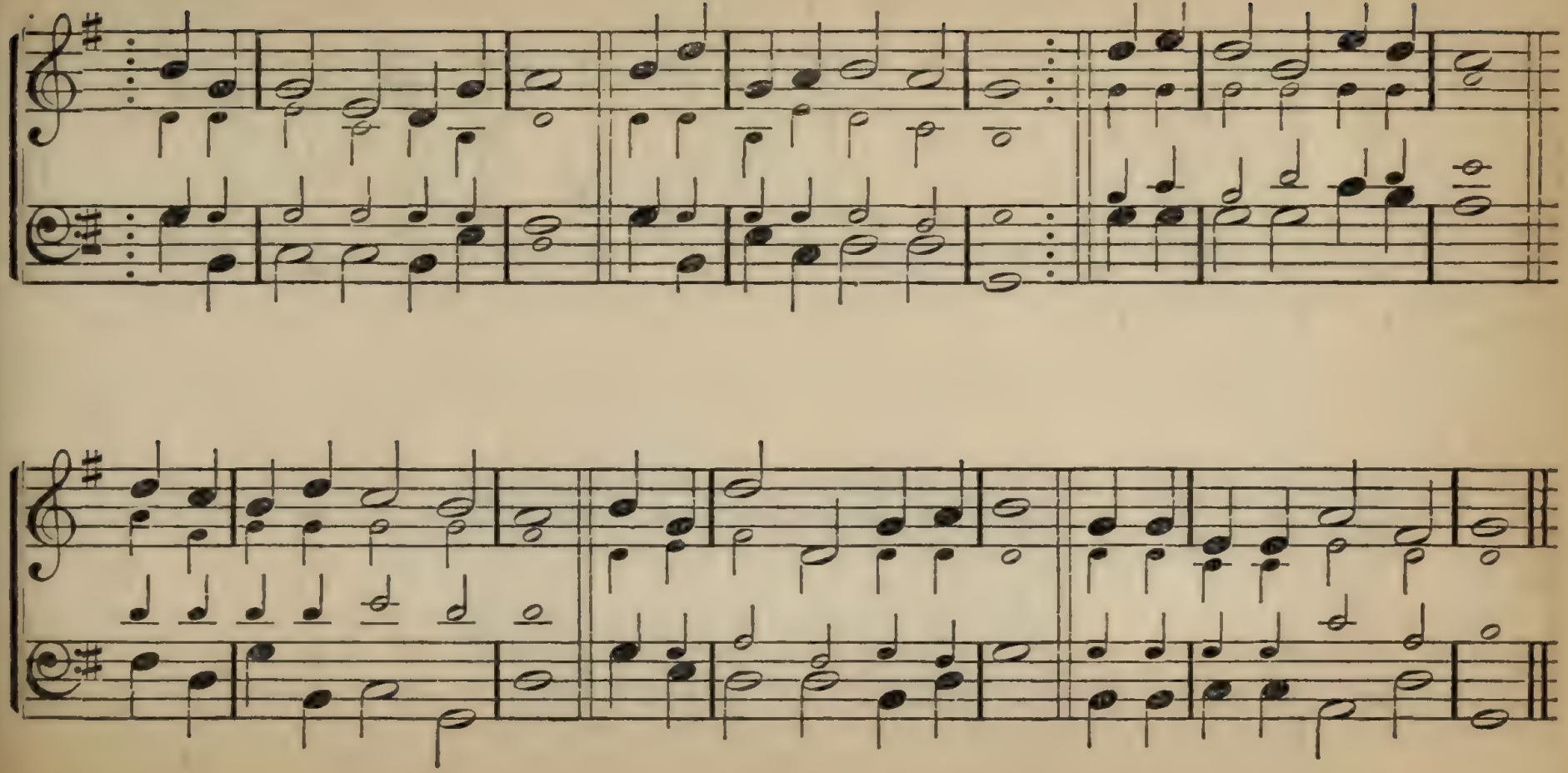
SWEDEN. 7s. 6 LINES. (7.7.7.7.7.7.)



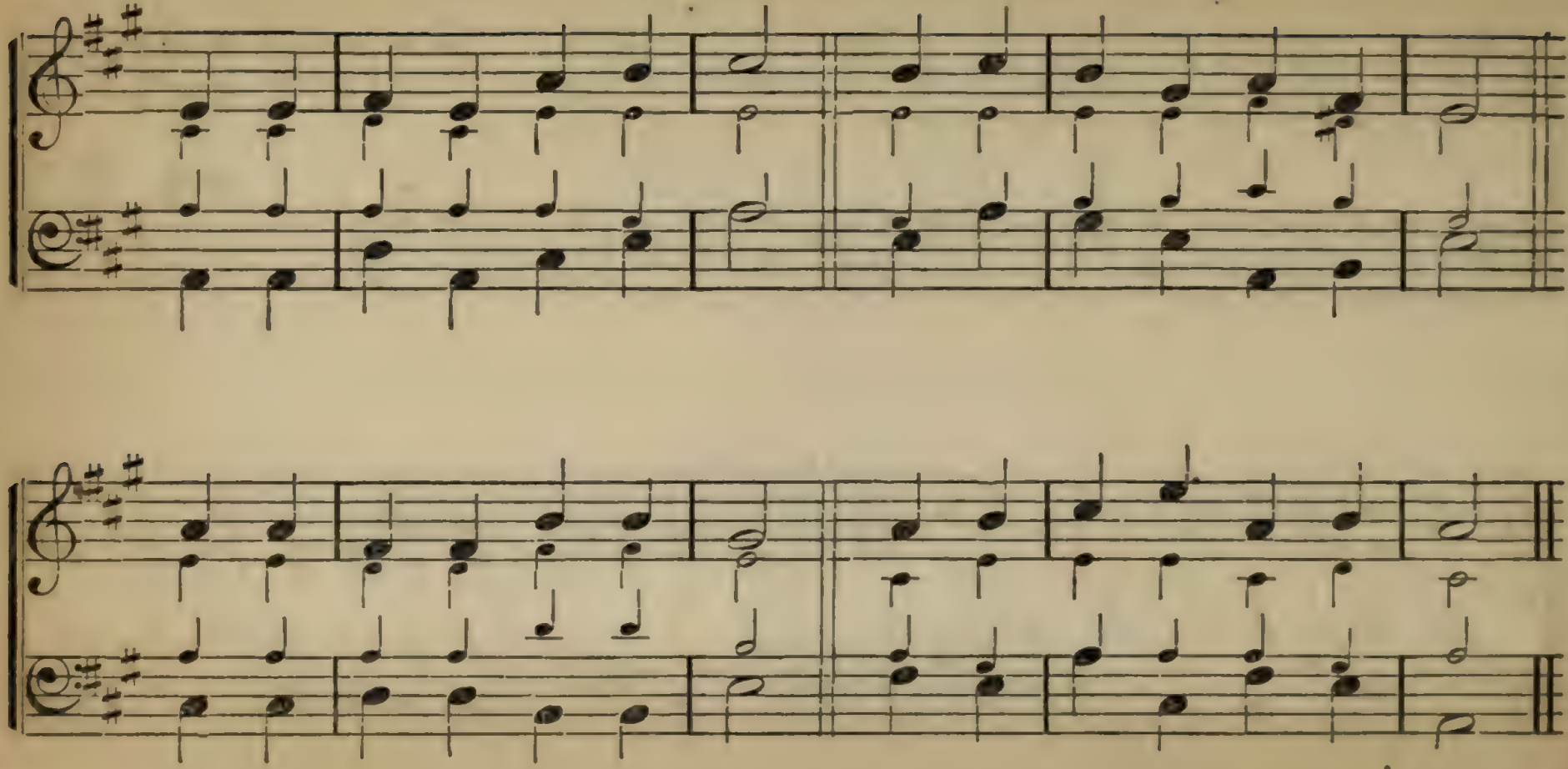

CLOSE.
D.C.

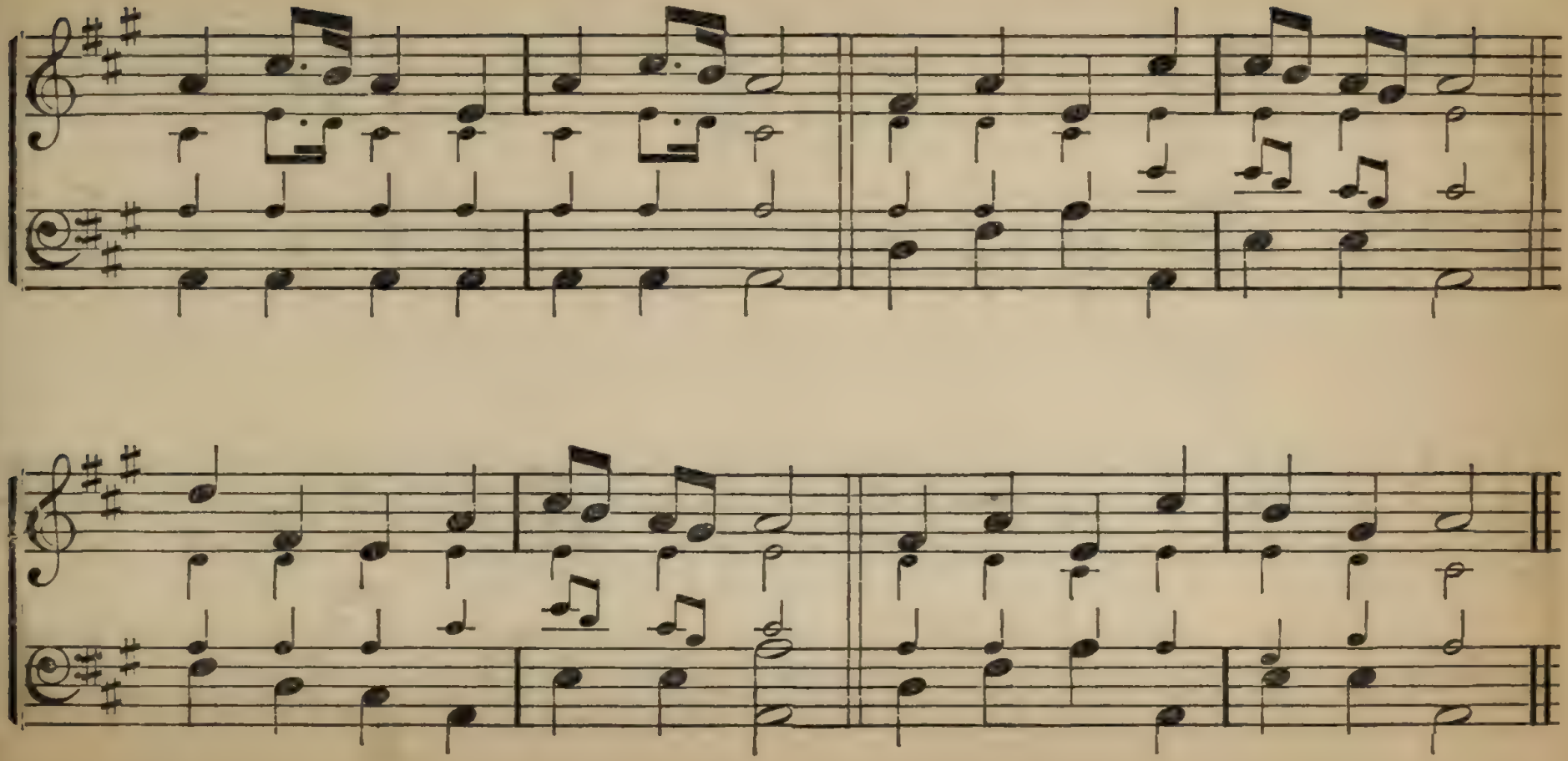
VENTON. 7s. Double. (7.7.7.7.7.7.7.7.)



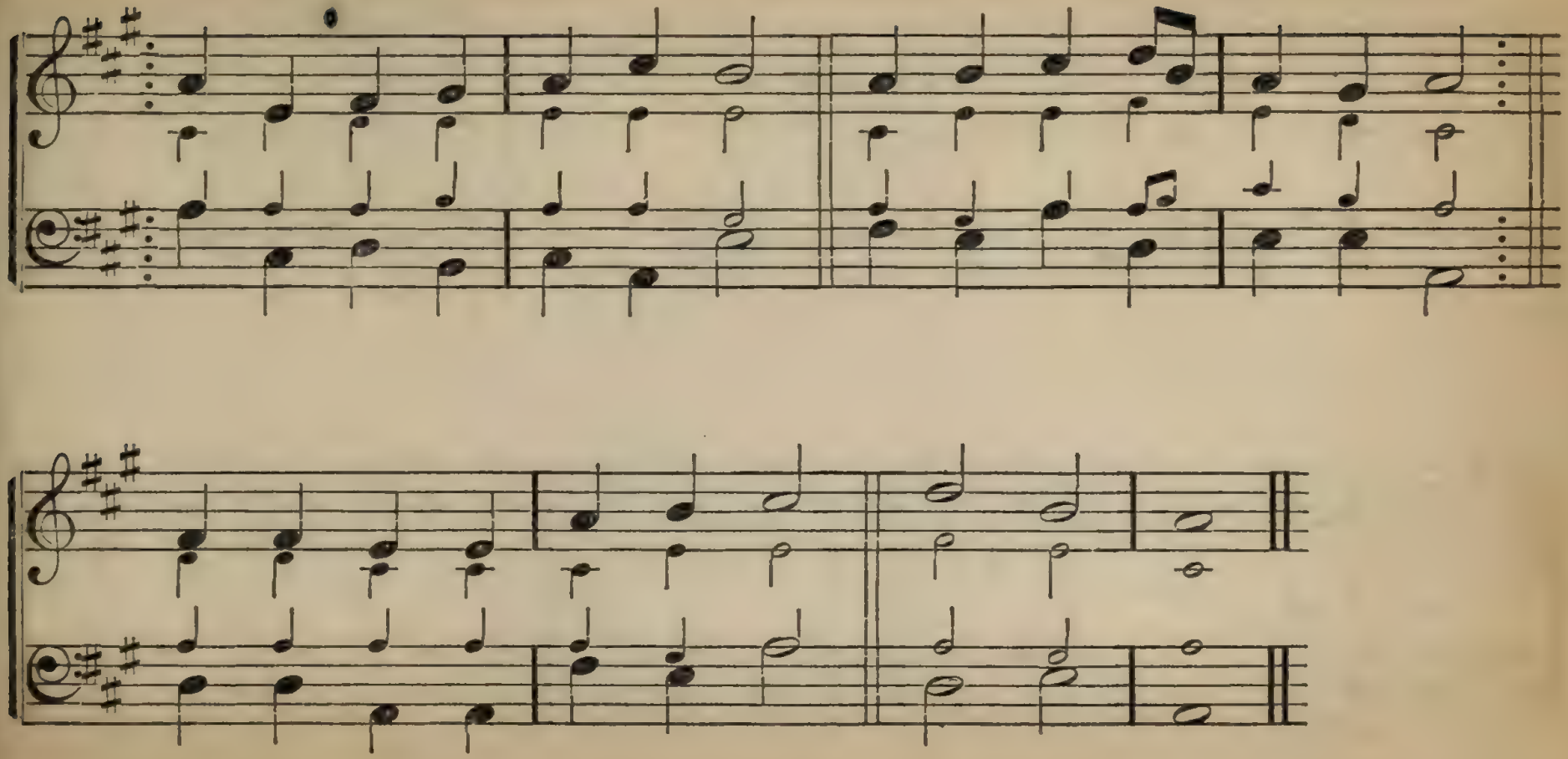


WINFIELD. 7s. (7.7.7.7.)

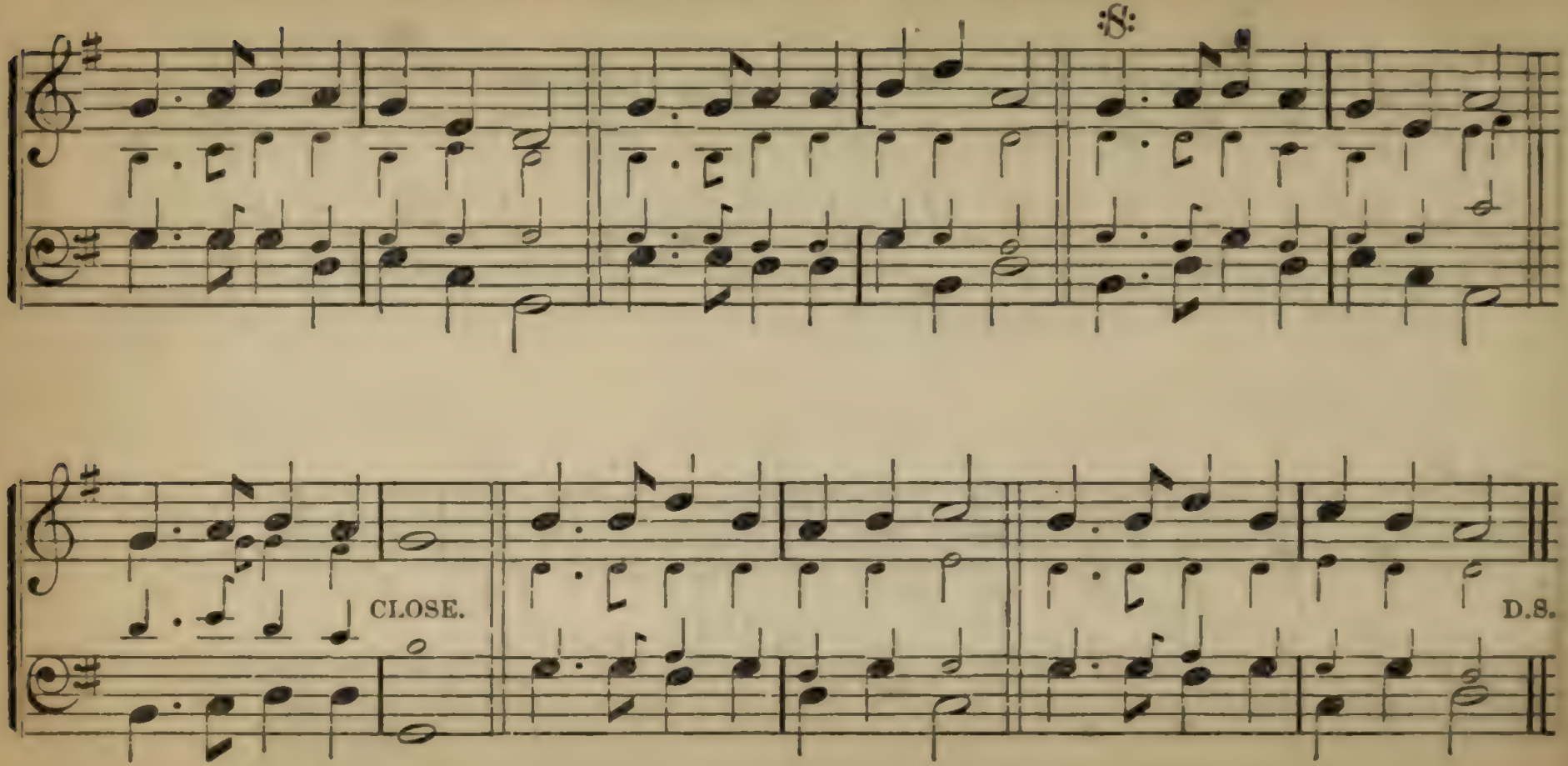


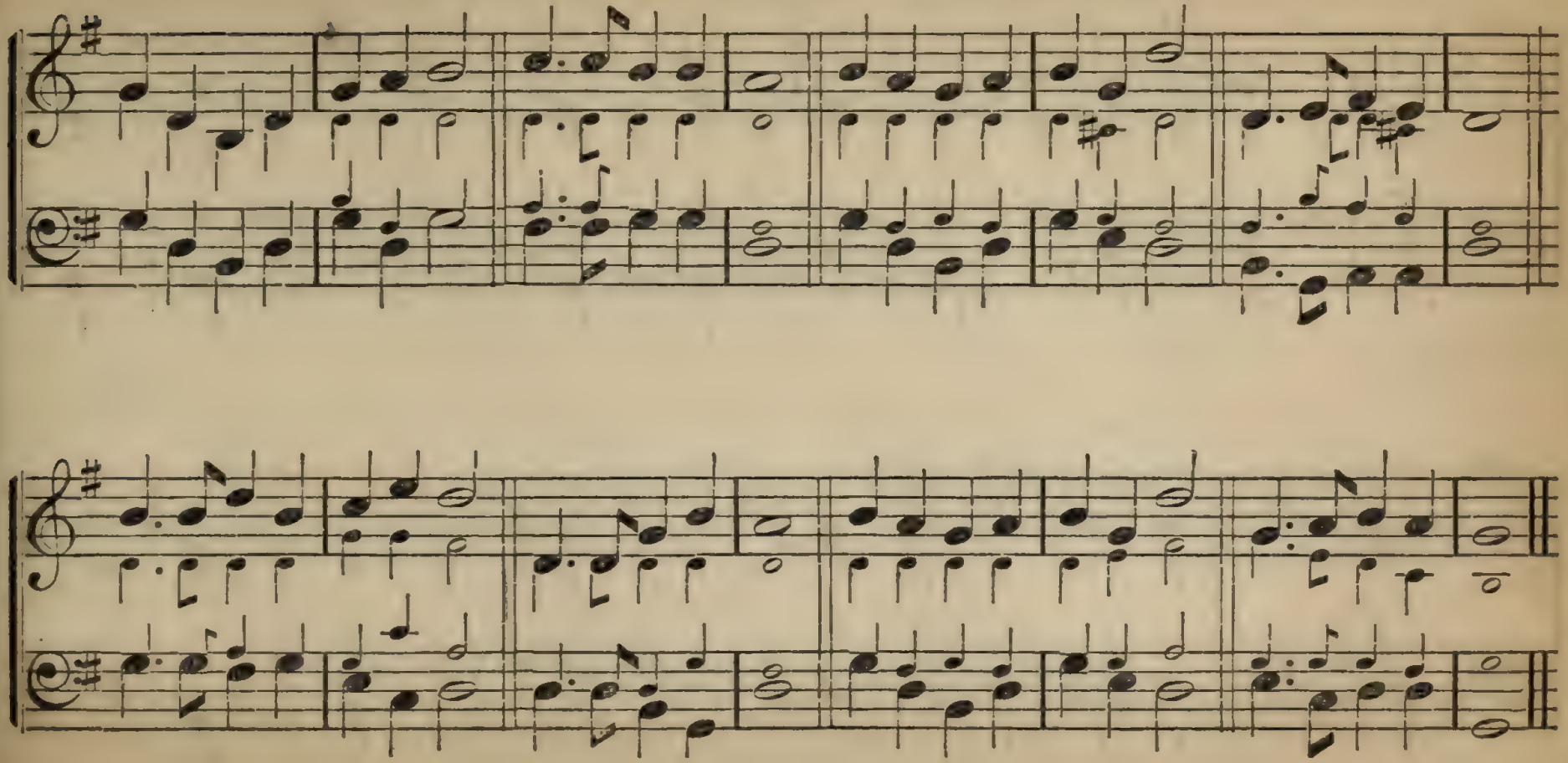


ZANE. 7s. (7.7.7.7.)

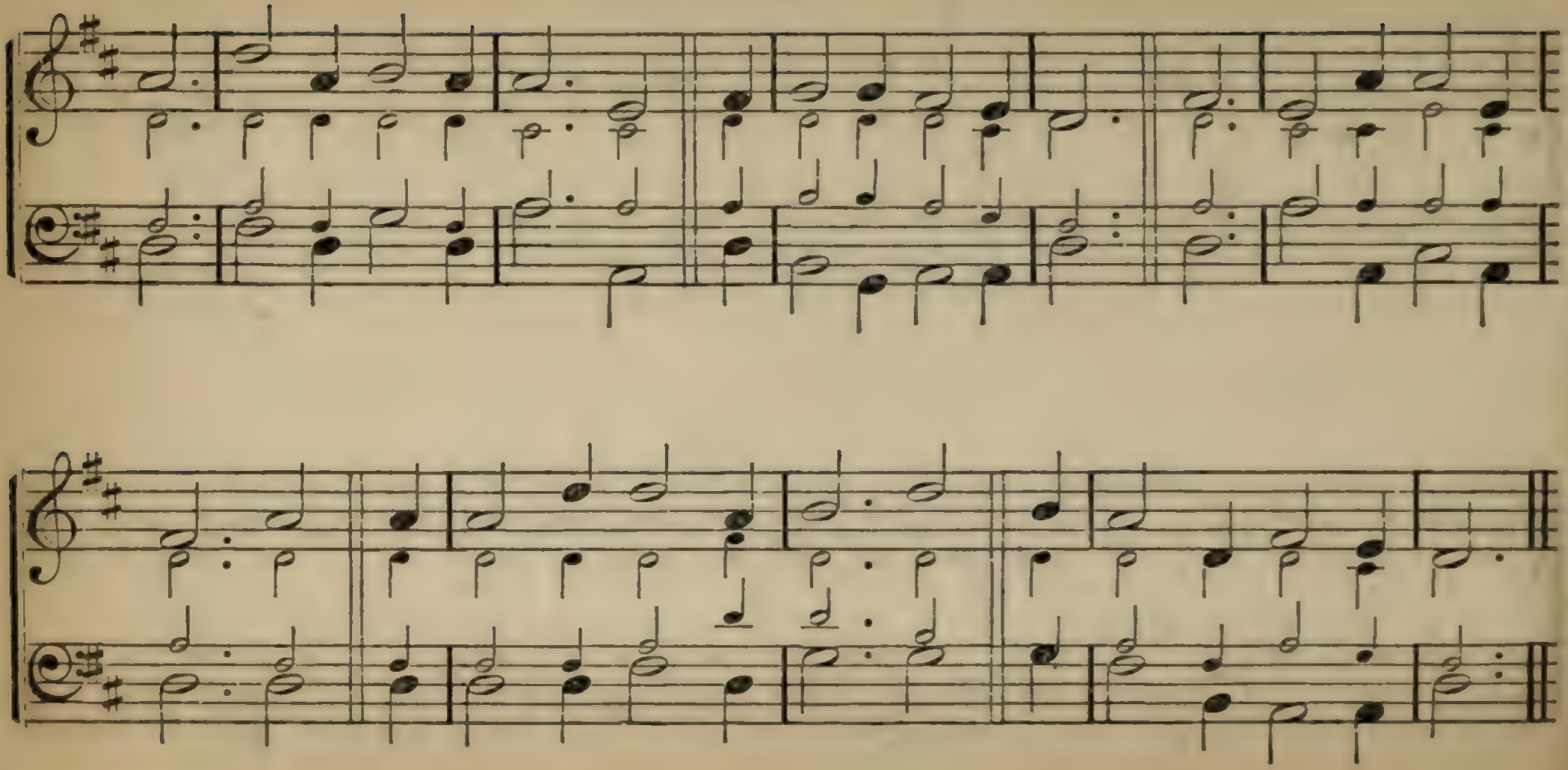


OTLEY. 7s & 5s. (7.7.7.5.7.7.7.5.)

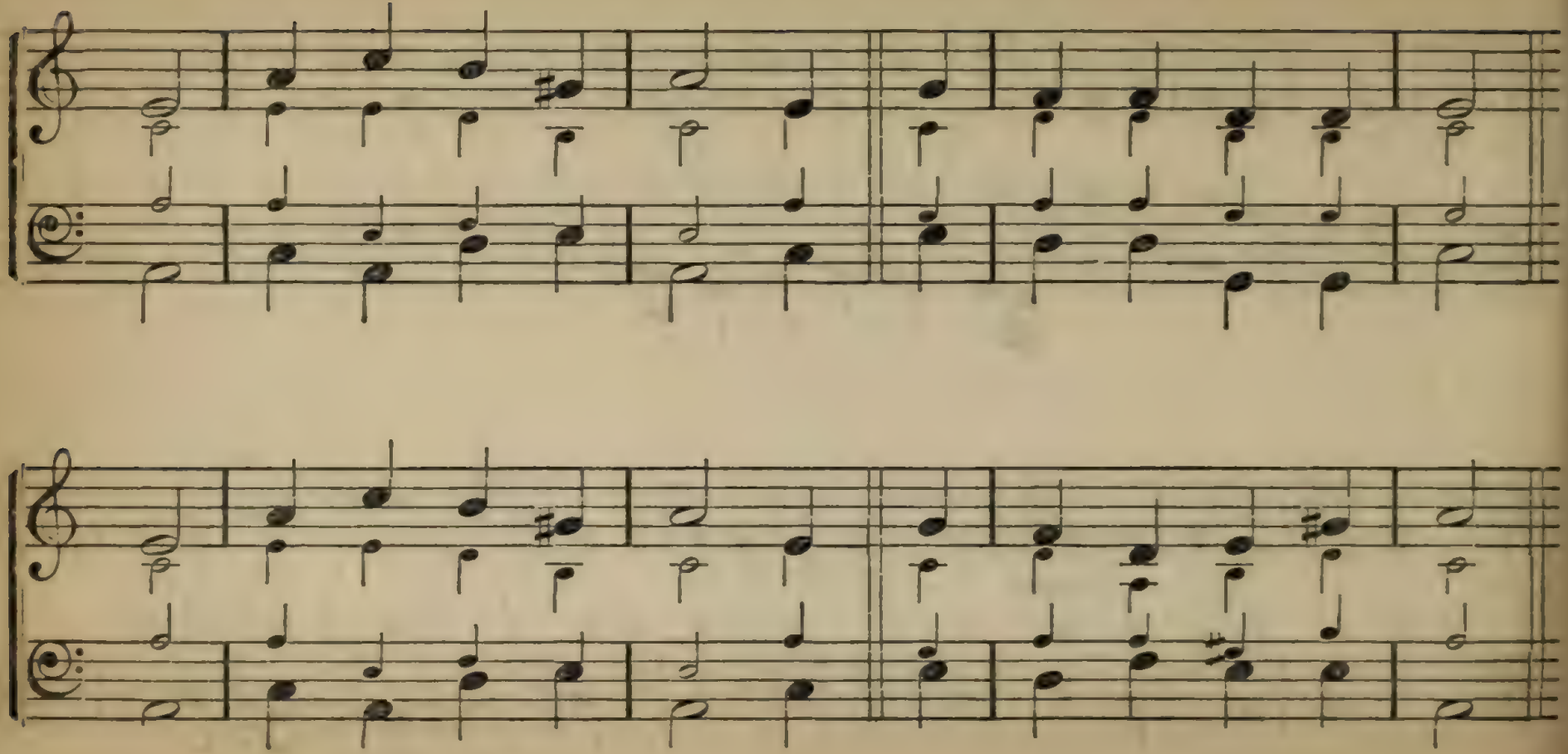




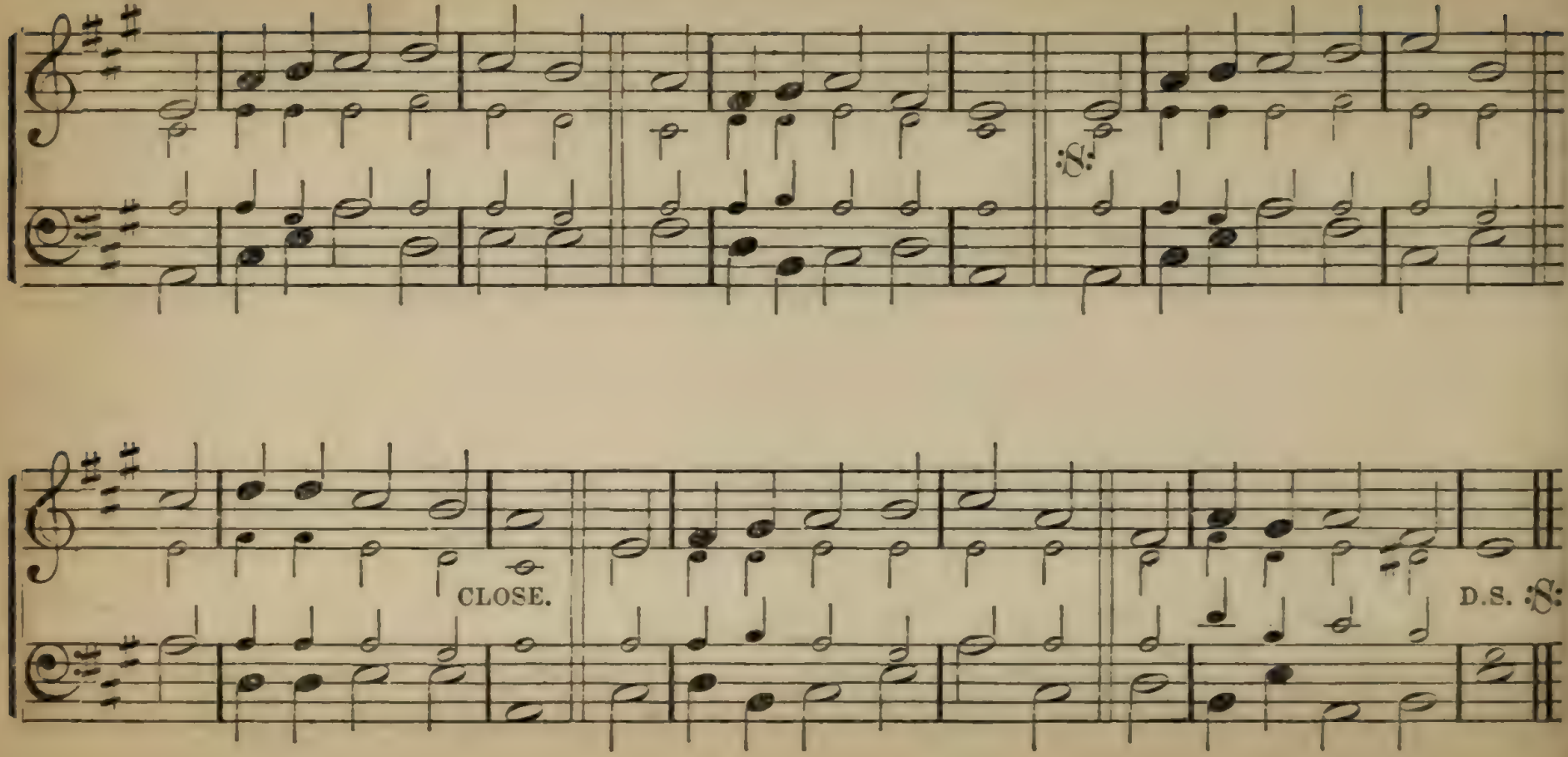
ABVILLE. 7s & 6s. (7.6.7.7.6.)

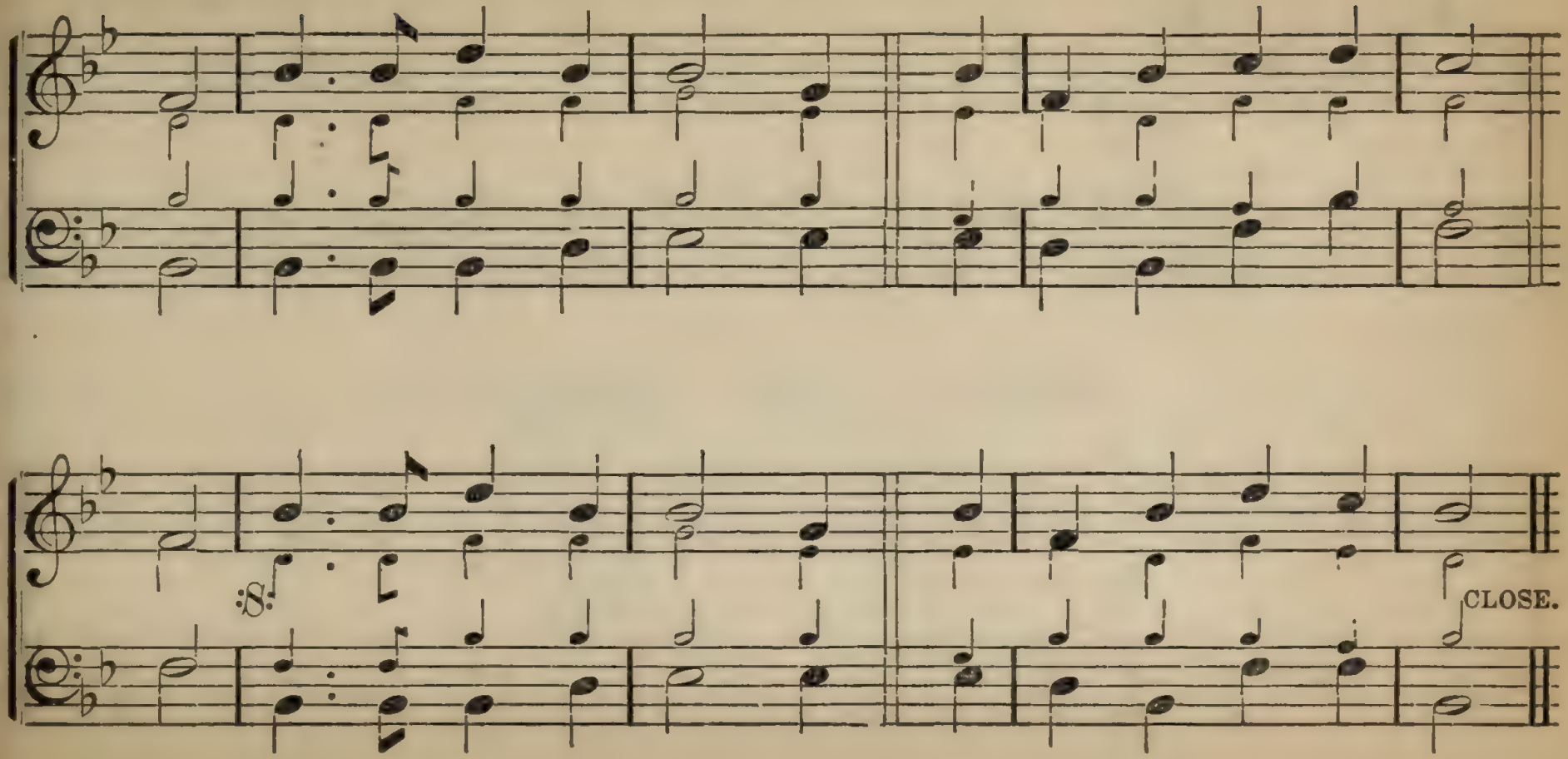


CANONBURY. 7s & 6s. (7.6.7.6.7.6.7.6.)

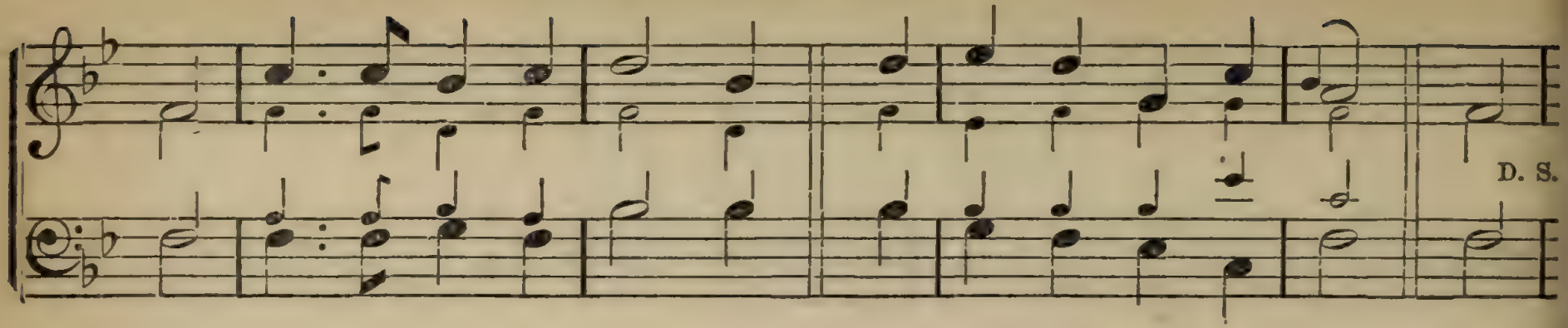


ELWIN. 7s & 6s. Double. (7.6.7.6.7.6.7.6.)

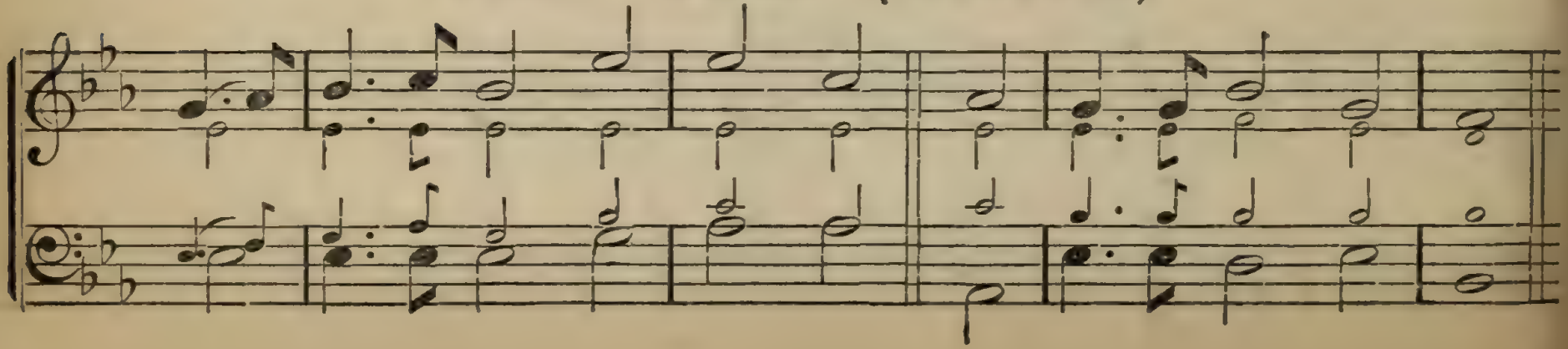


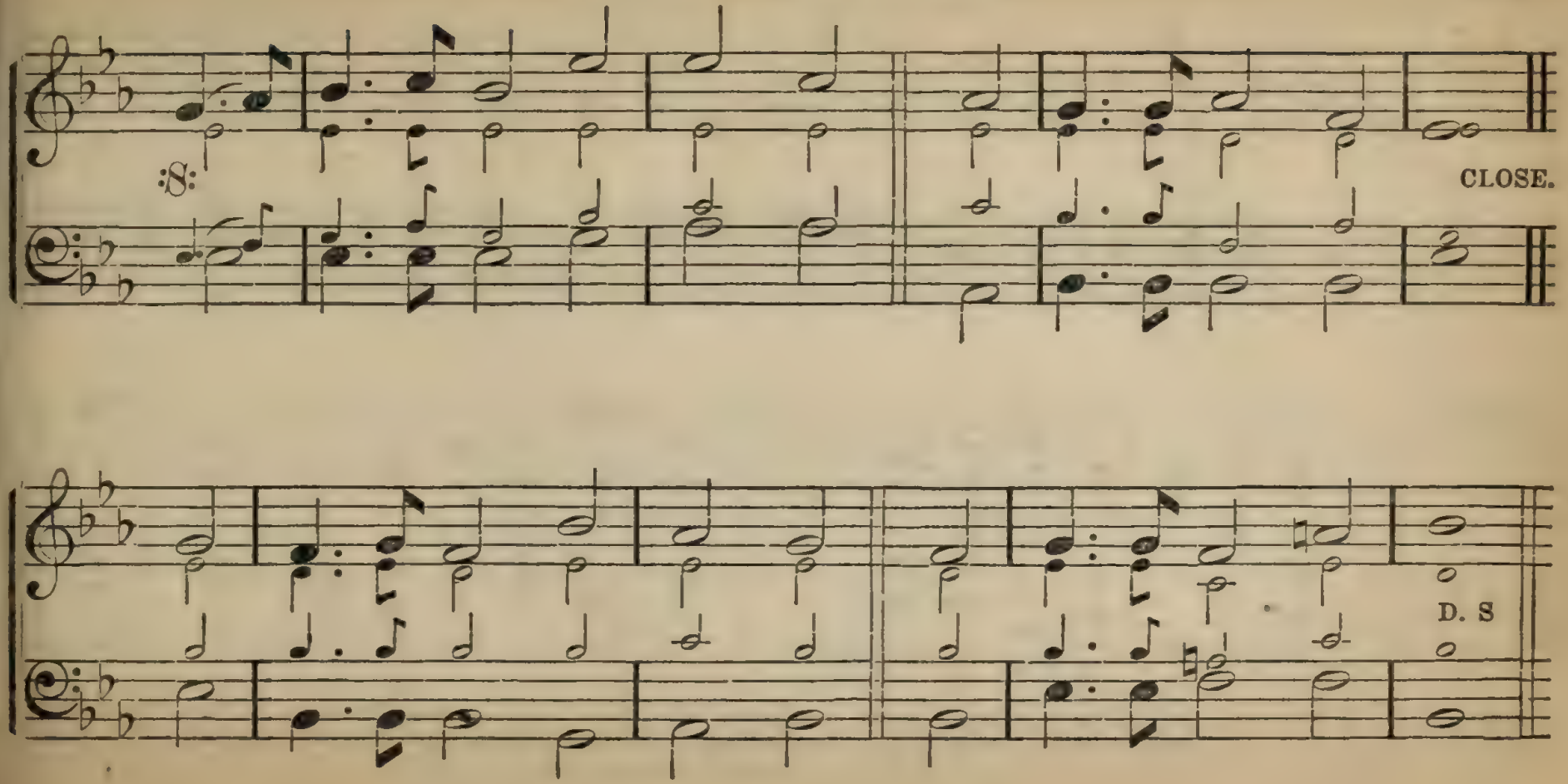

CLOSE.

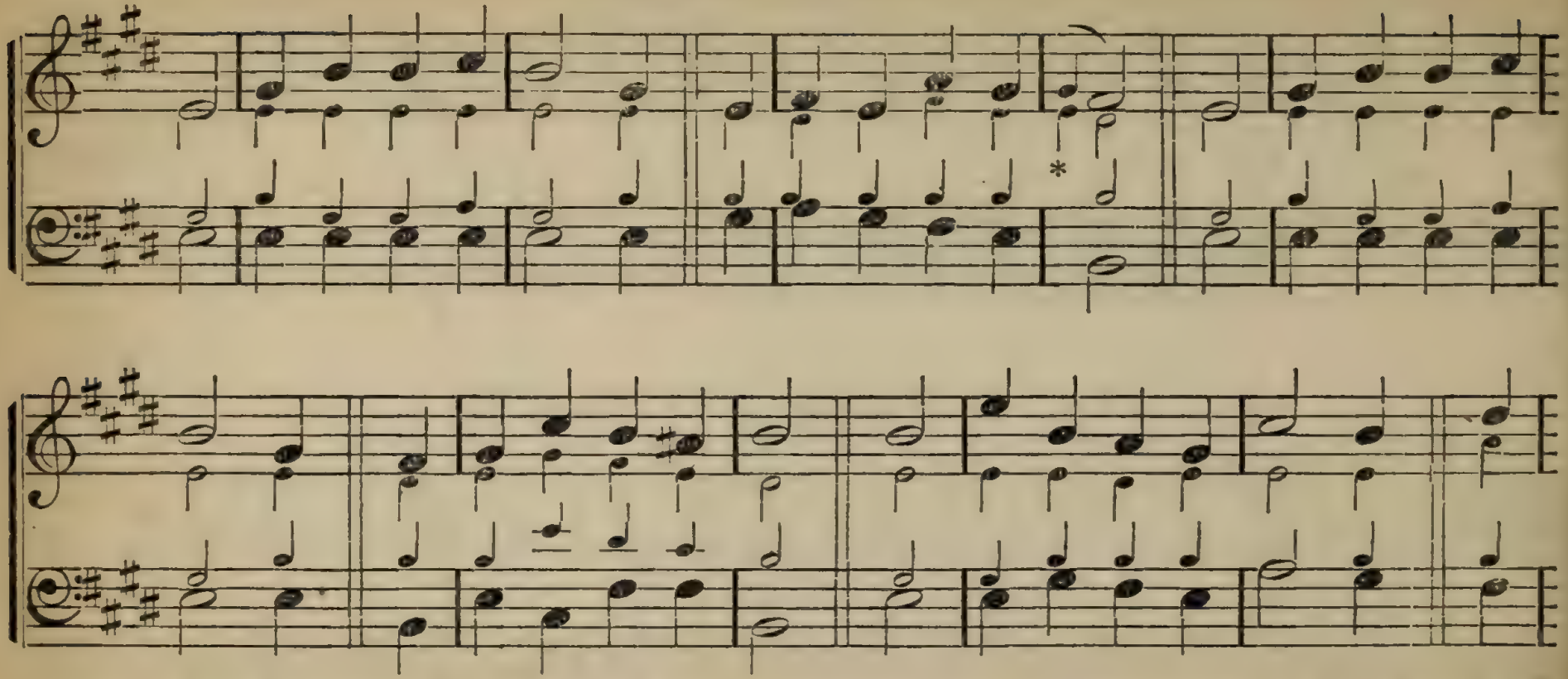
GOODWIN. (CONCLUDED.)



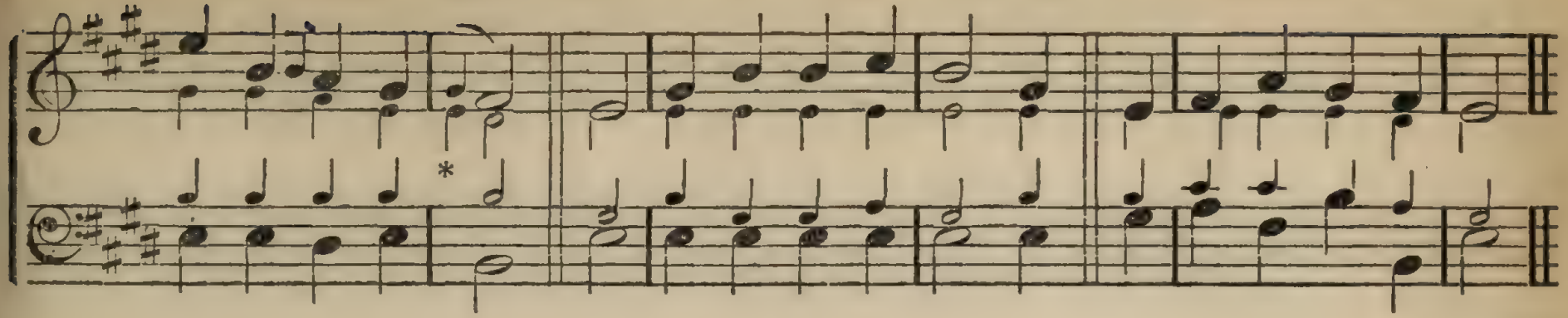
TULLY. 7s & 6s. (7.6.7.6.7.6.7.6.)



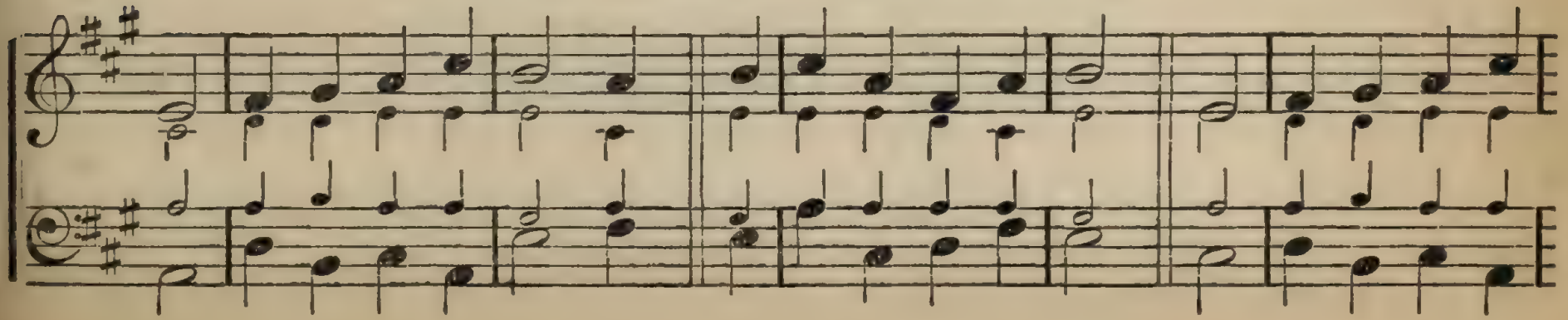

:8:
CLOSE.
D. S

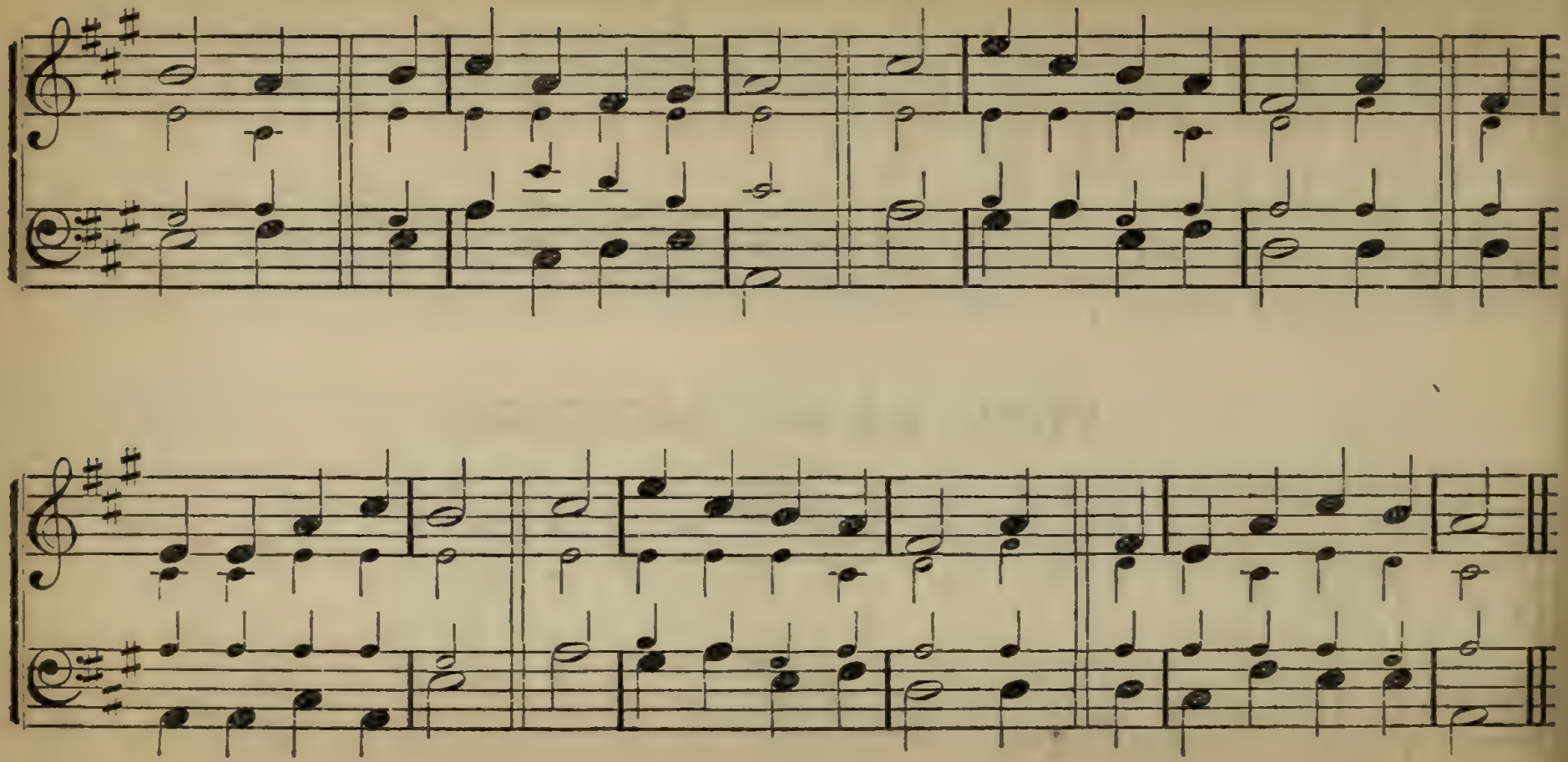


* NOTE.—It is recommended that the small notes (*appoggiaturas*), at the commencement of the fourth and twelfth measures, be omitted in singing this tune; the proper time may then be observed without pauses, or rhythmic interruptions, and thus the singing will be more steady, firm, and effective than it can be in the usual way.

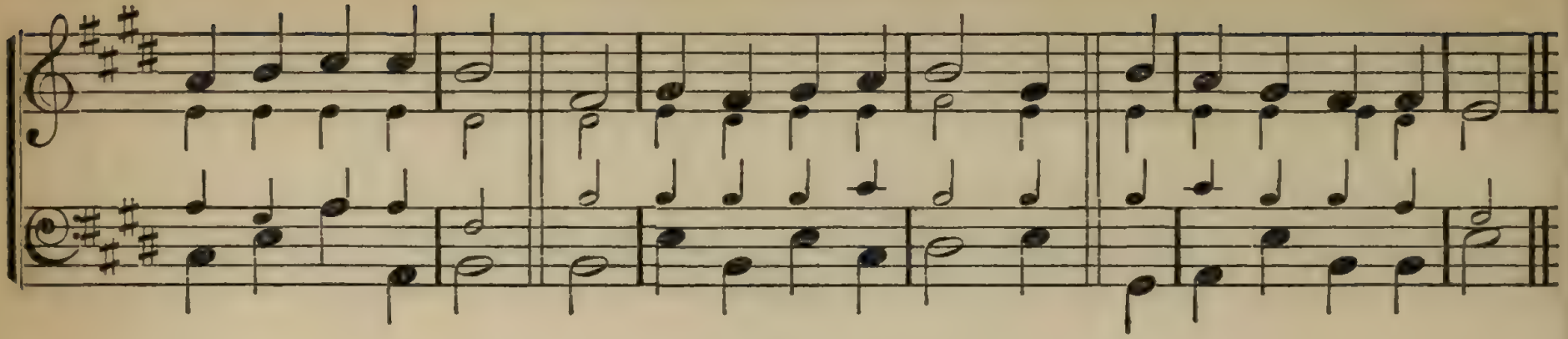


TYNG. 7s & 6s. (7.6.7.6.7.6.7.6.)

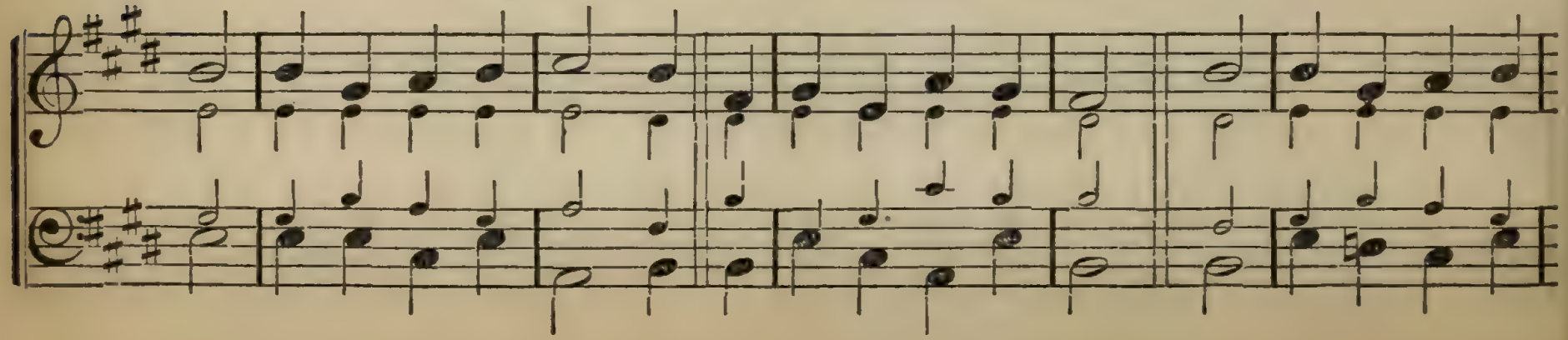




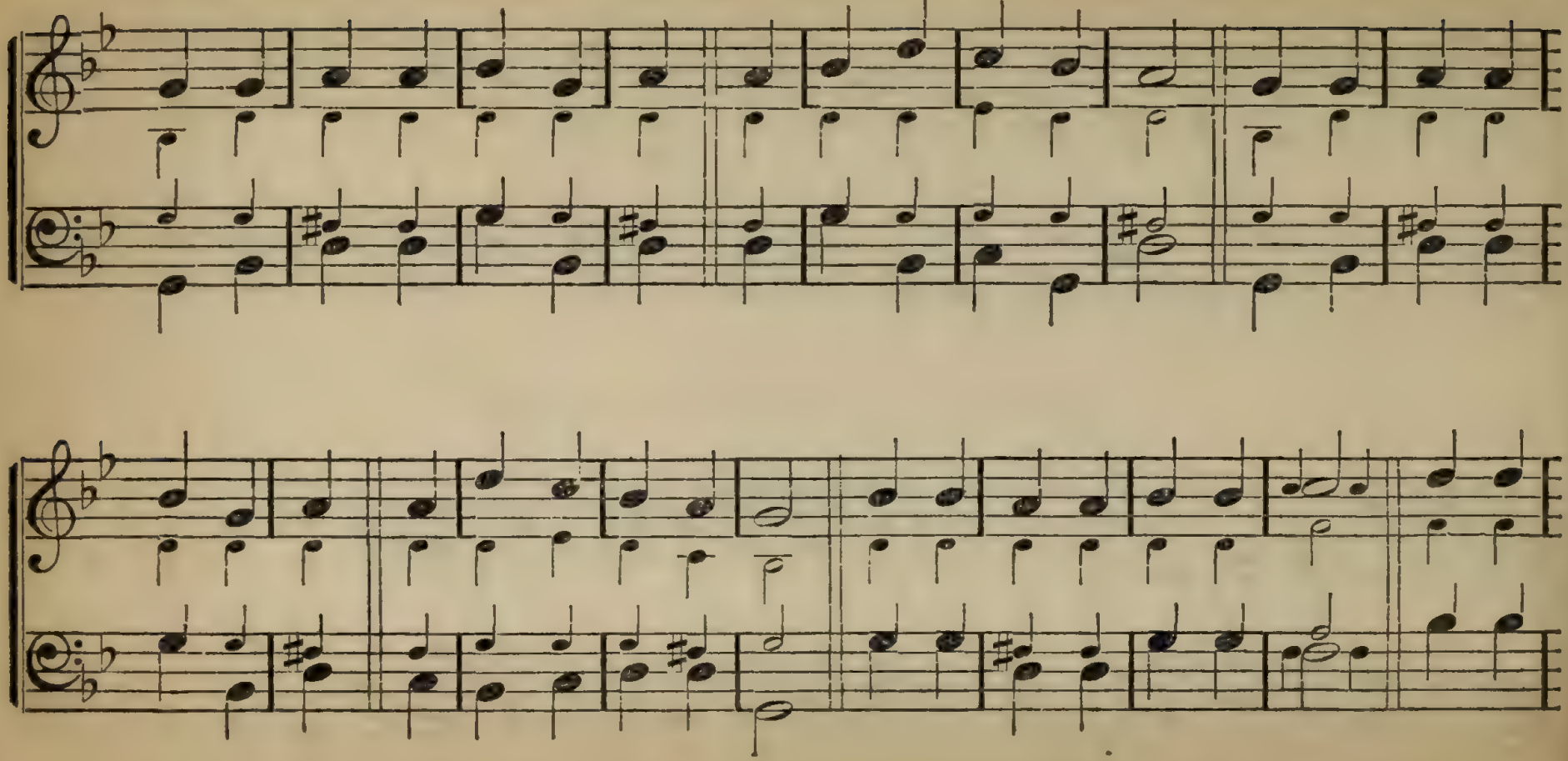
REDDING. (CONCLUDED.)

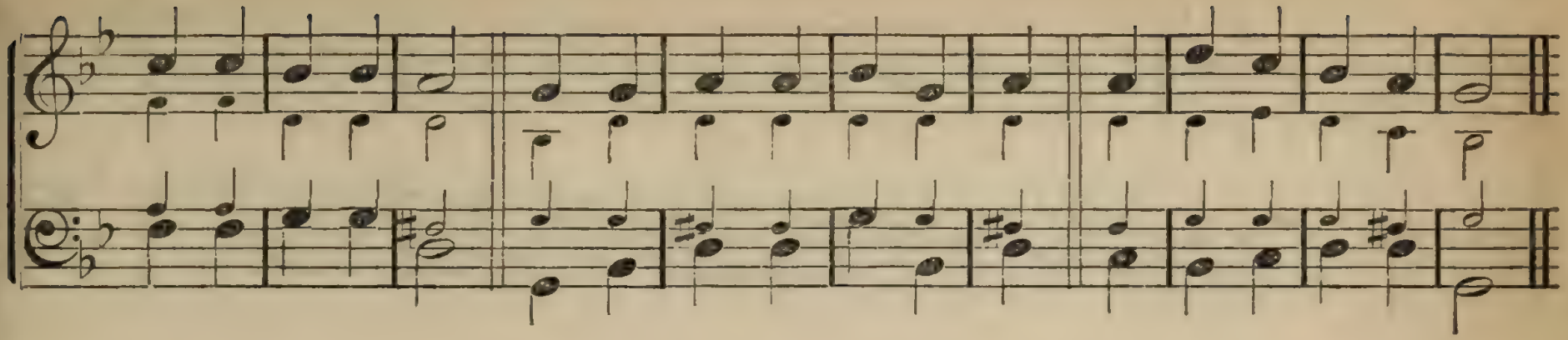


TEMPLE. 7s & 6s. (7.6.7.6.7.6.7.6.)



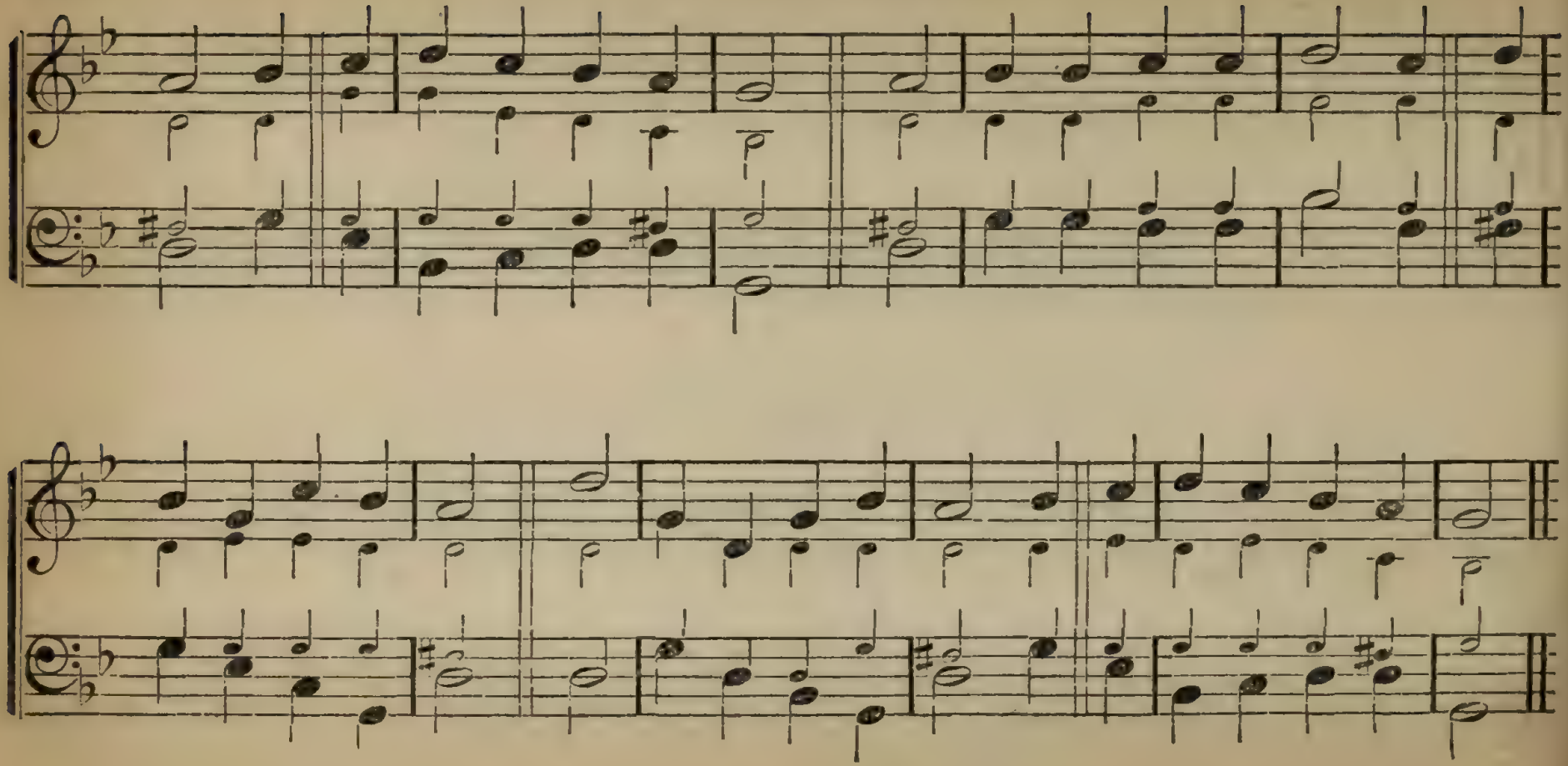
WELLER. 7s & 6s. (7.6.7.6.7.7.7.6.)

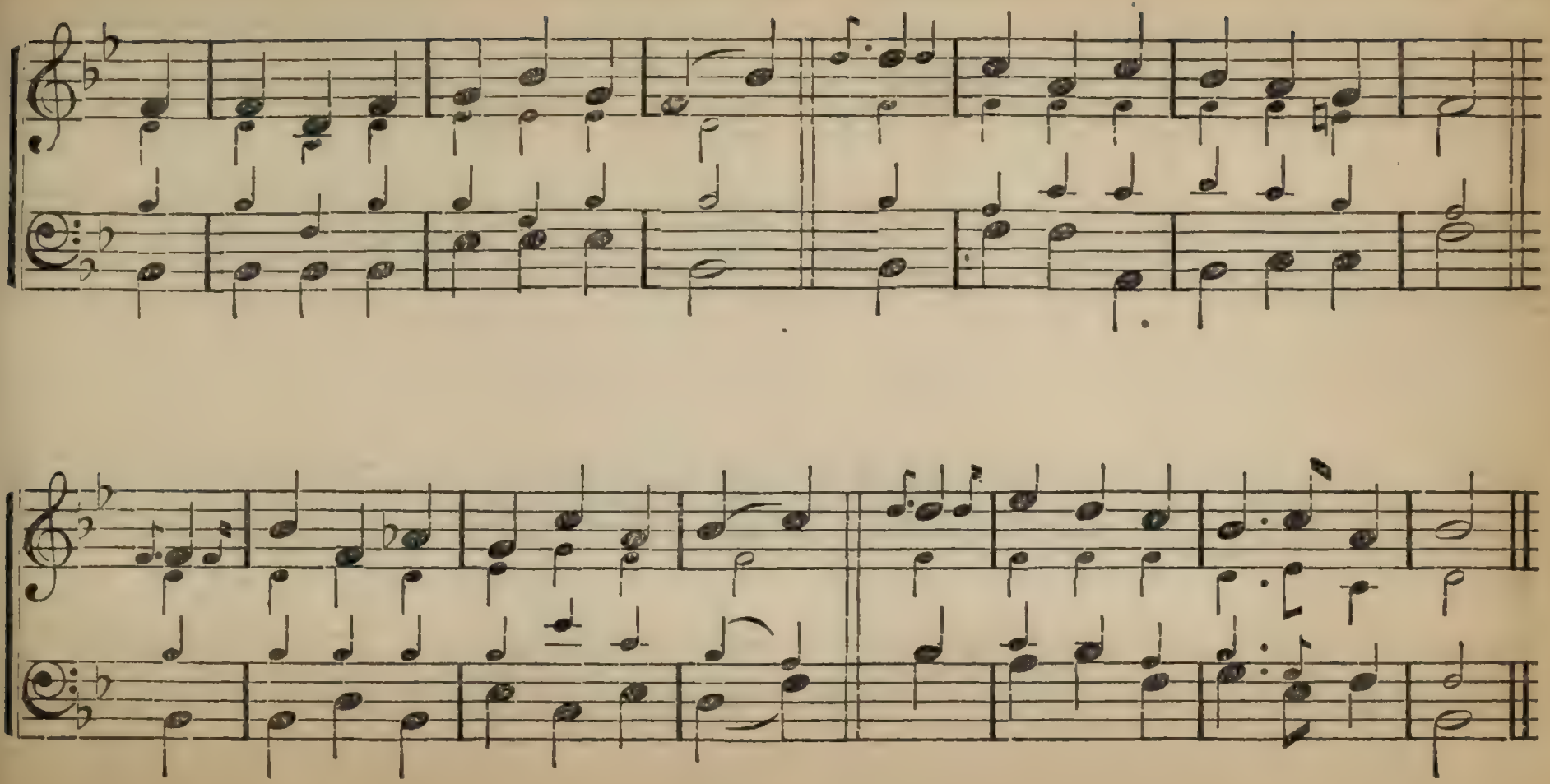




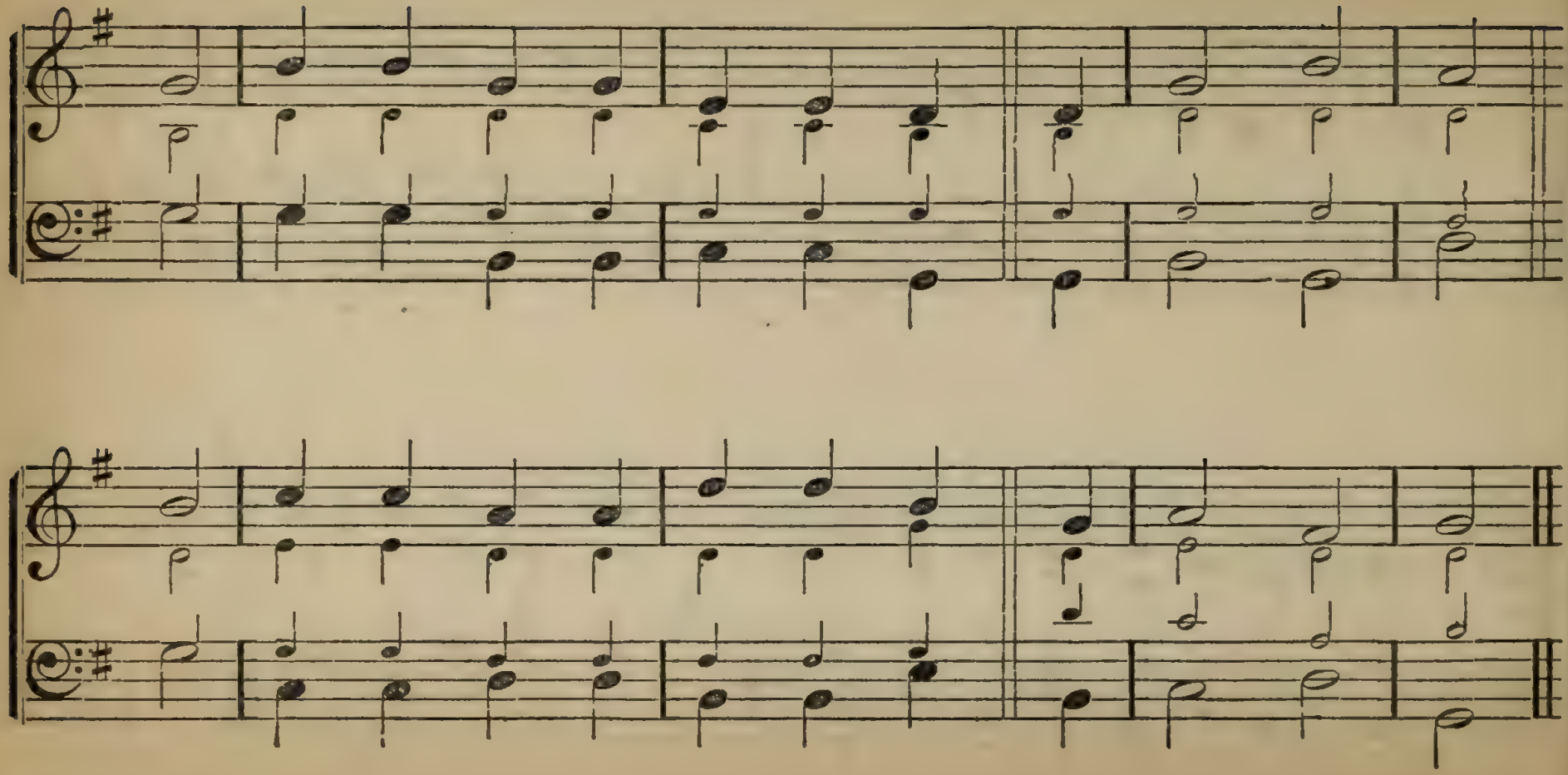
PALM. 7s & 6s. (7.6.7.6.7.6.7.6.)

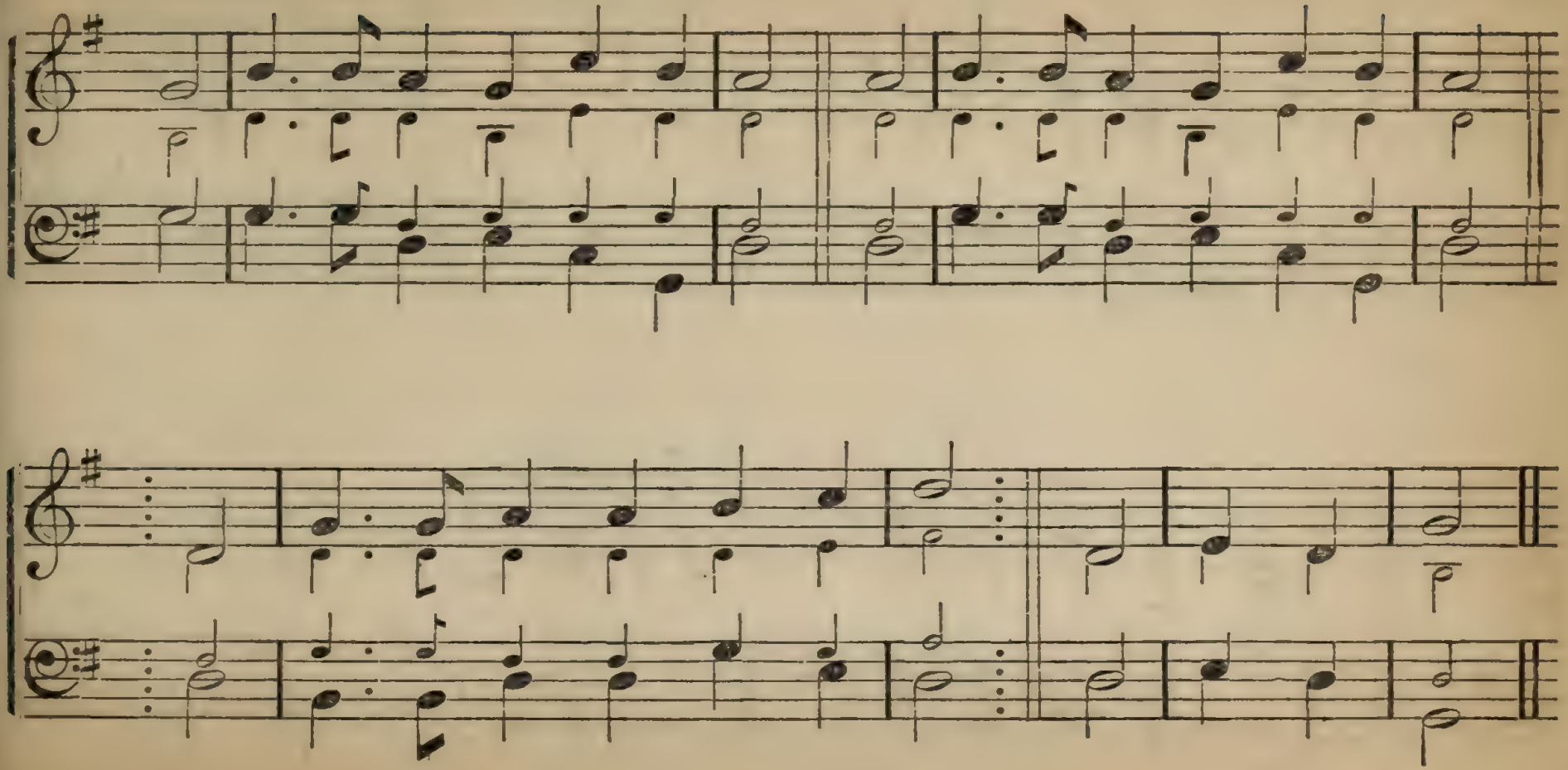
PALM. (CONCLUDED.)



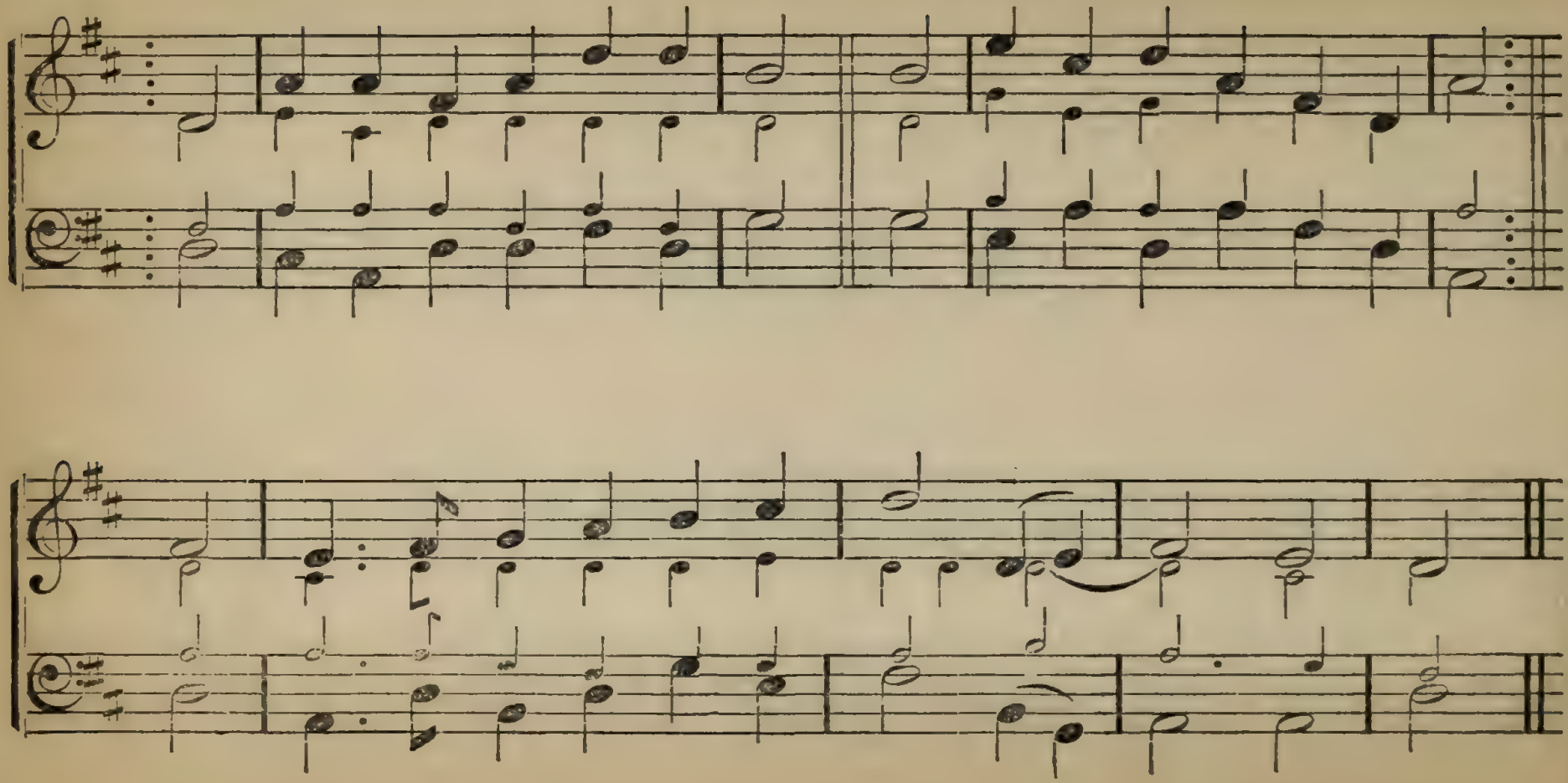


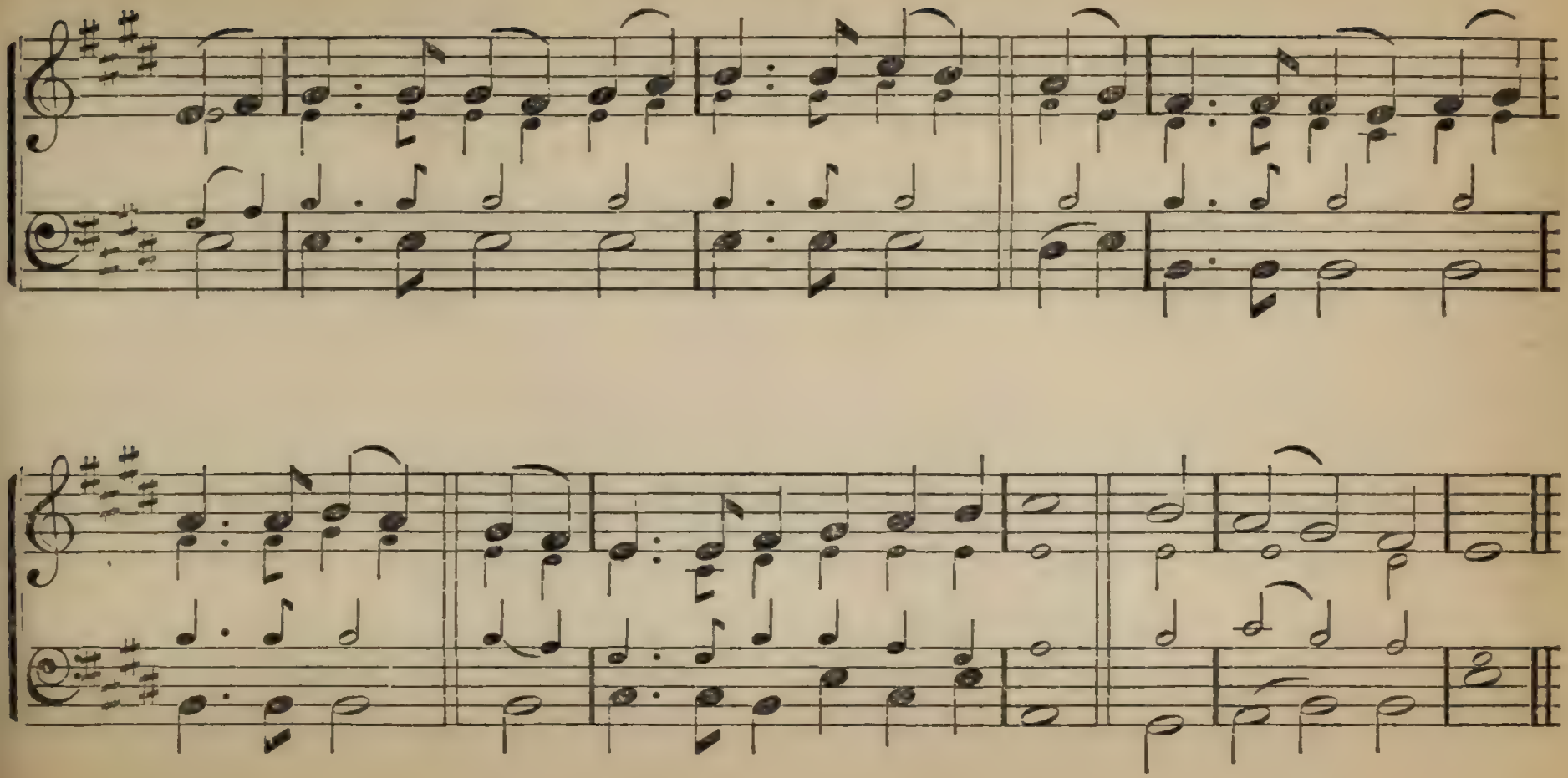
EFFIELD. 8s & 4s. (8.4.8.4.)



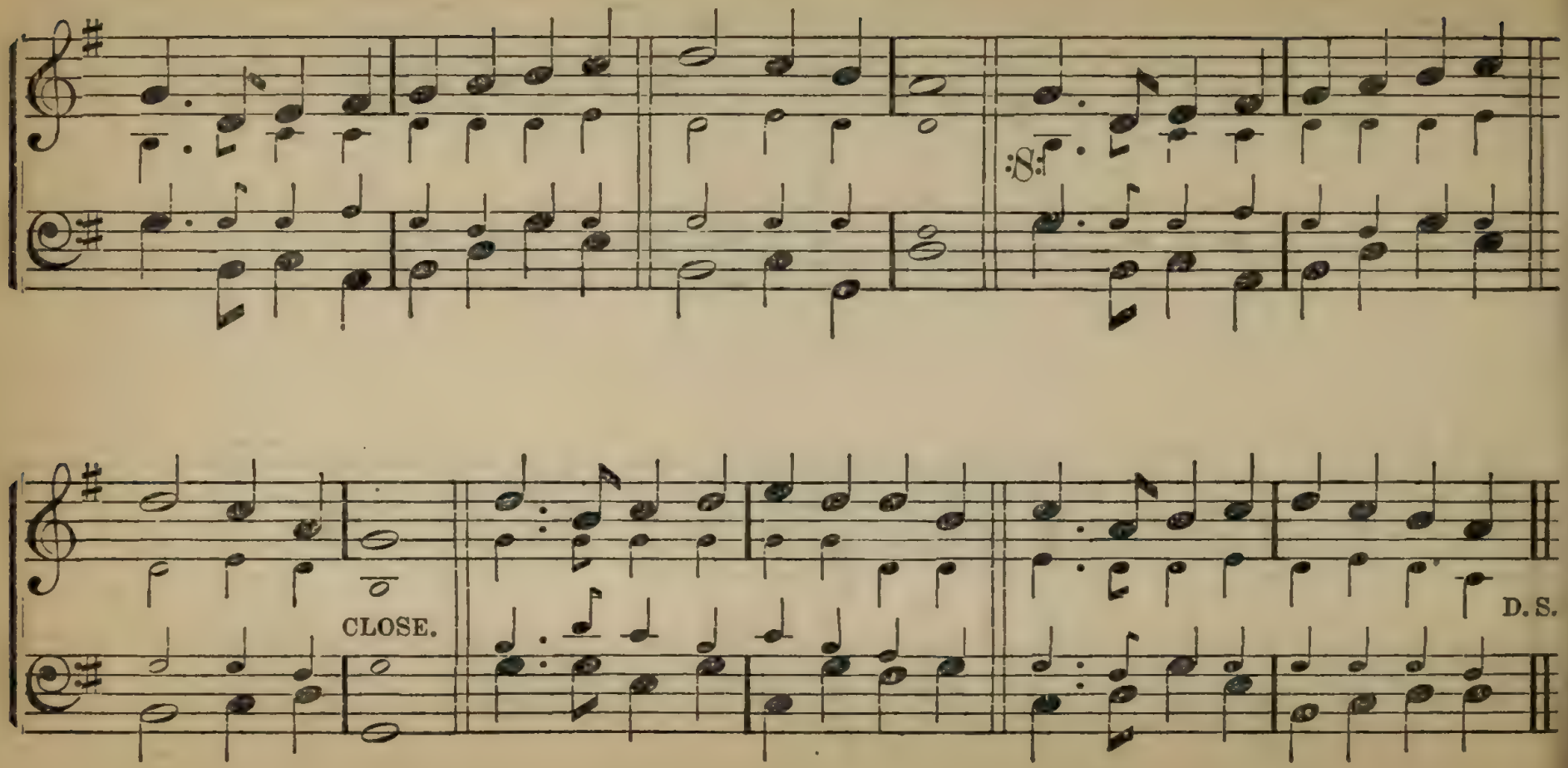


NELLER. 8s & 4s. (8.8.8.8.8.4.)

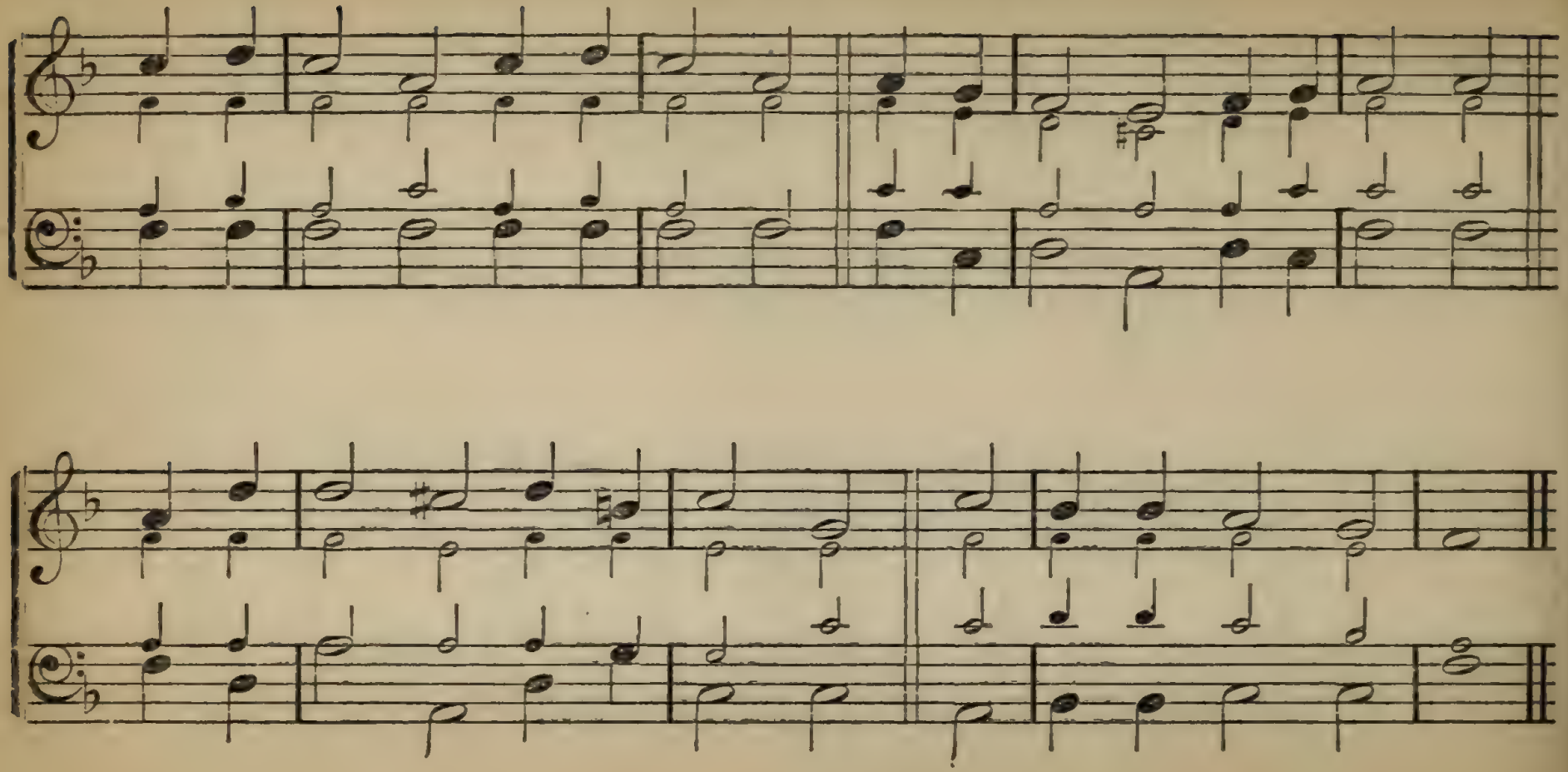


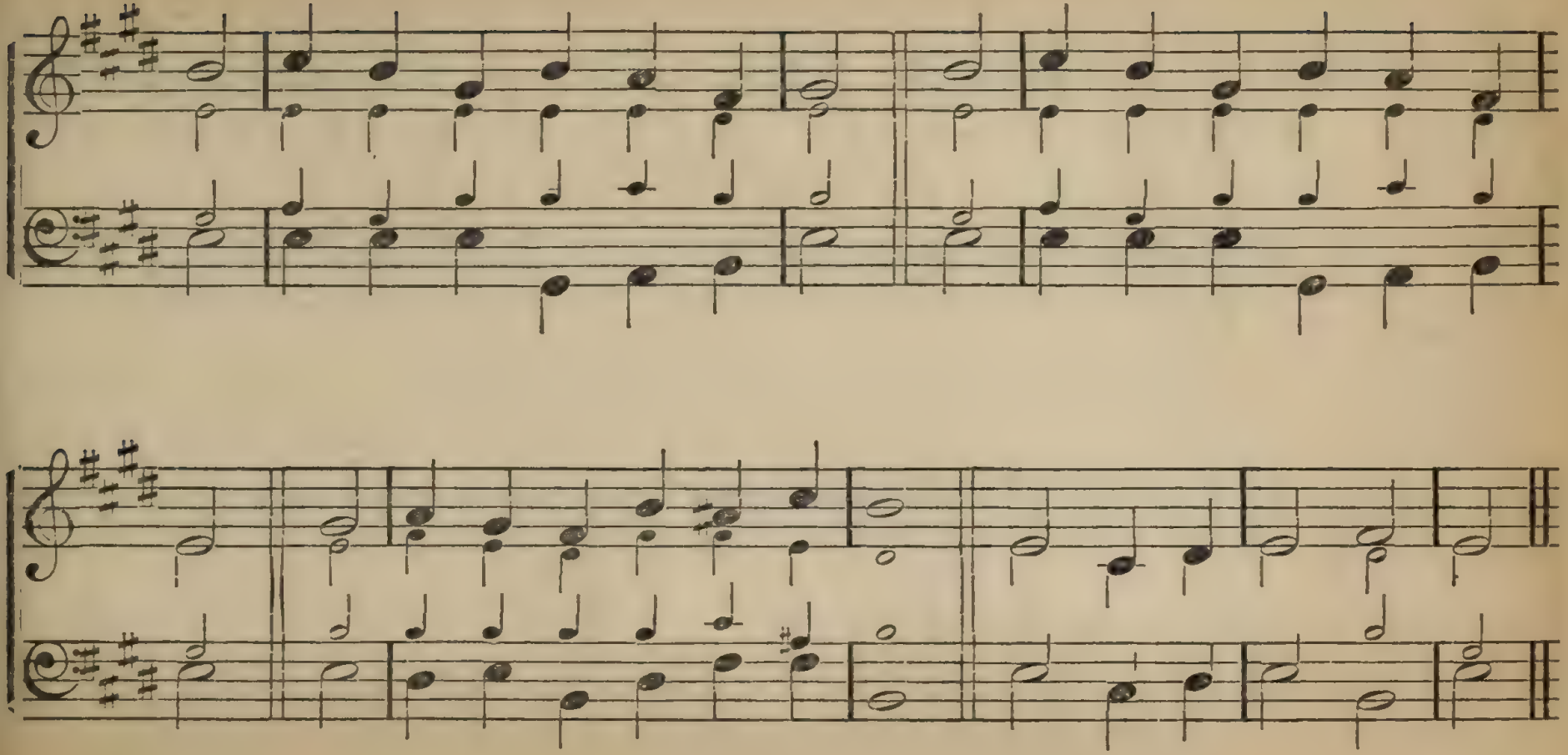


WALES. 8s & 4s. (8.4.8.4.8.8.8.4.)

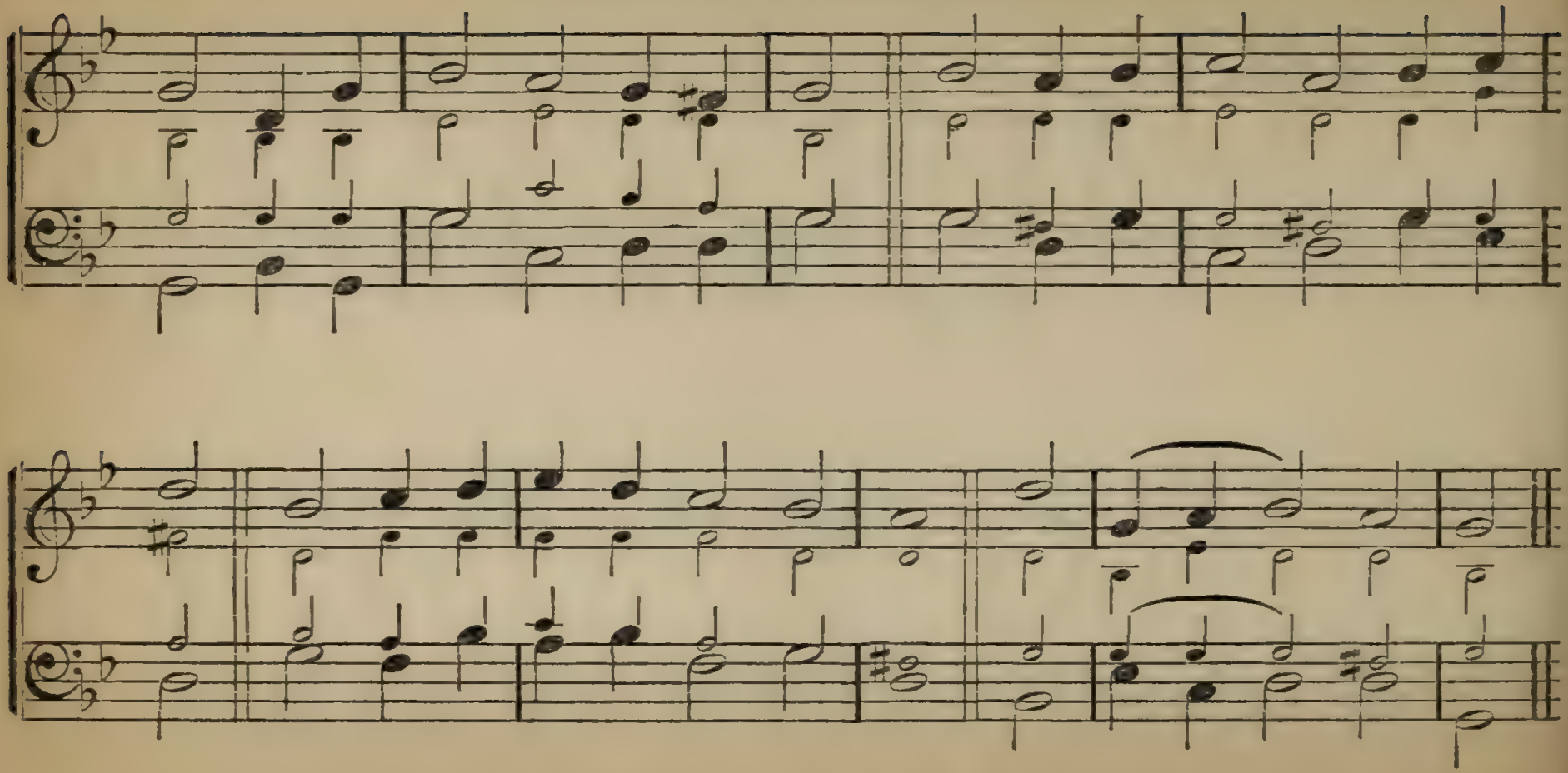


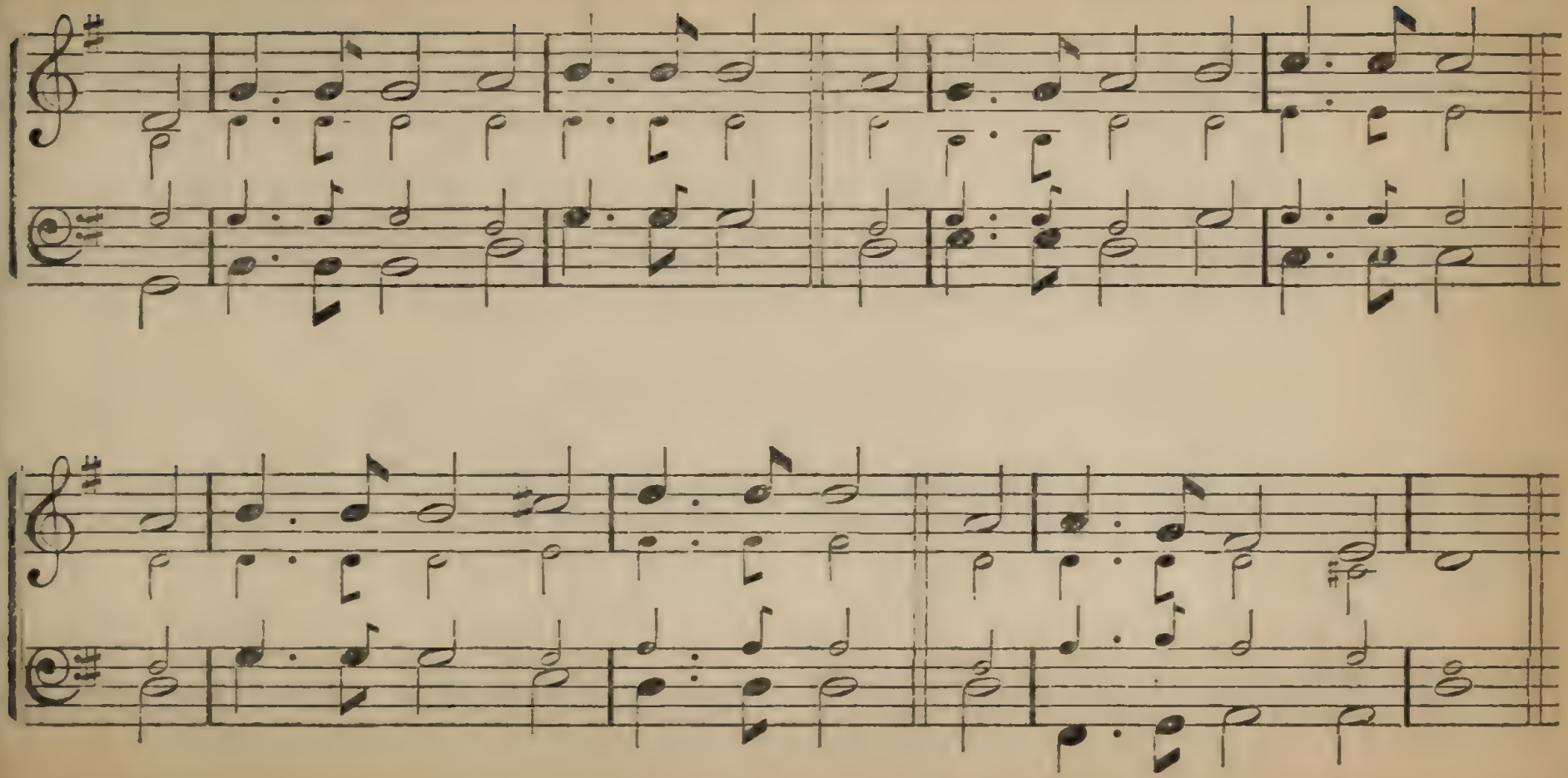
ACTIN. 8s & 6. (8.8.8.6.)



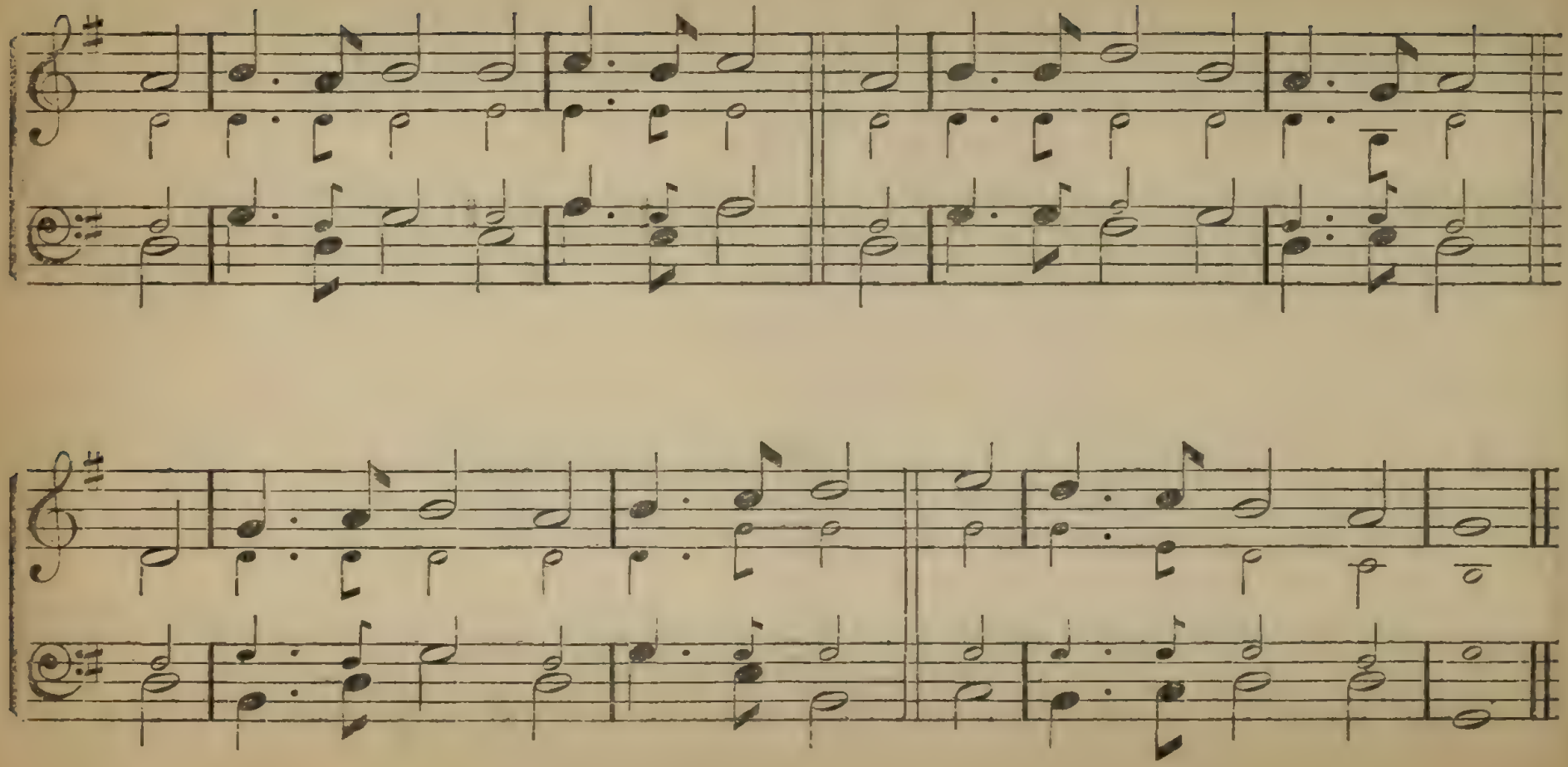


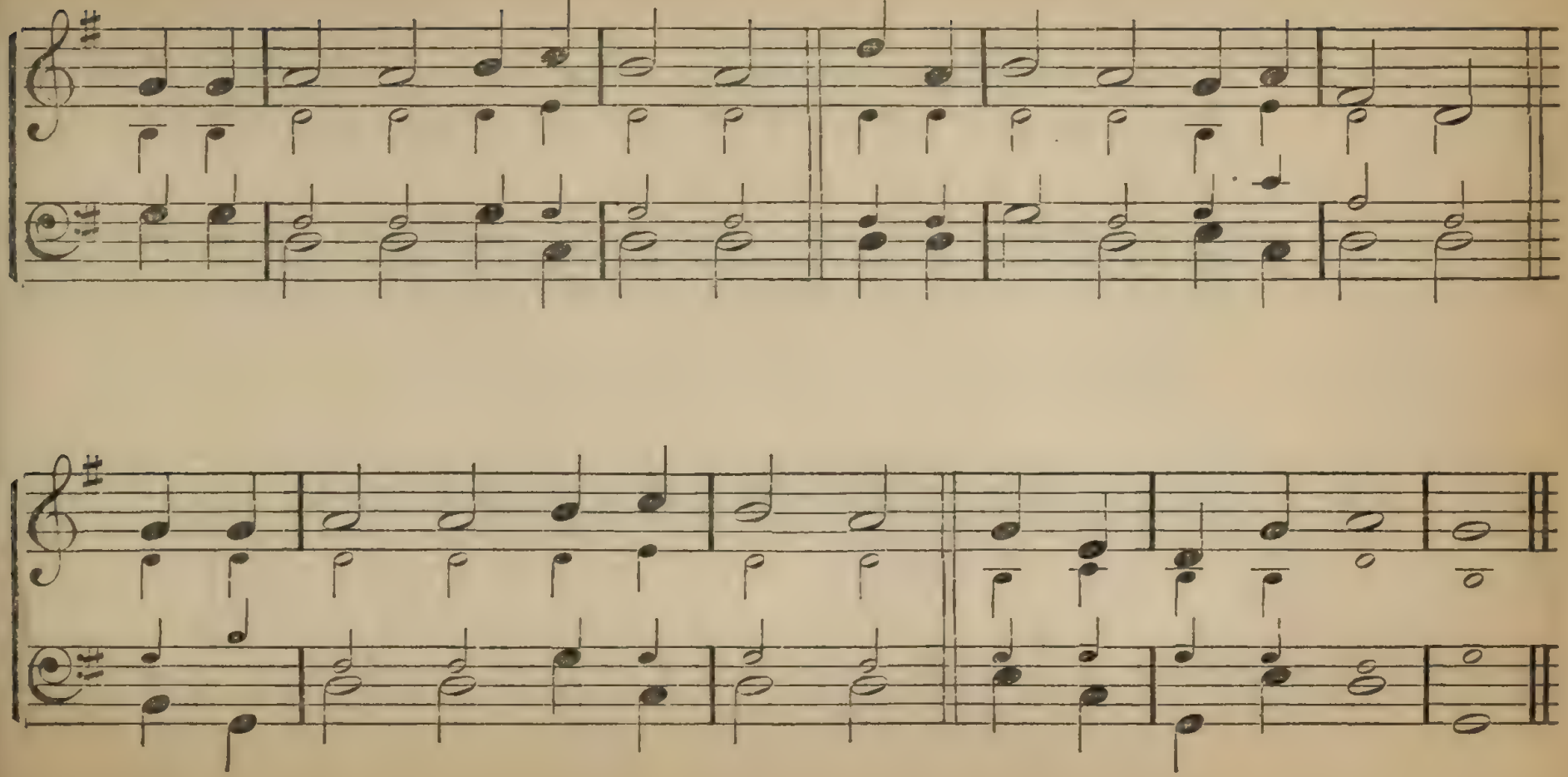
ELLIOT. 8s & 6. (8.8.8.6.)



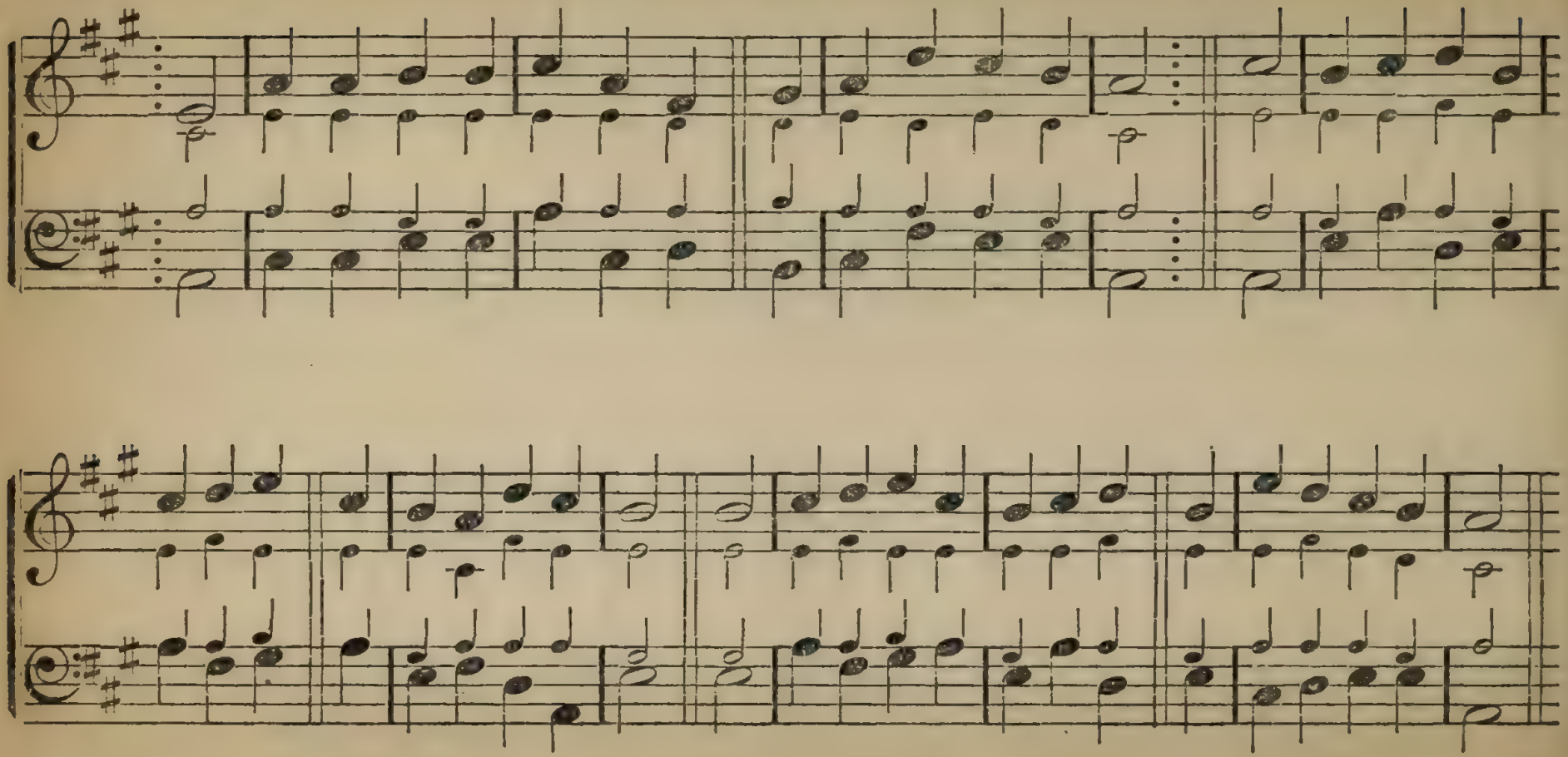


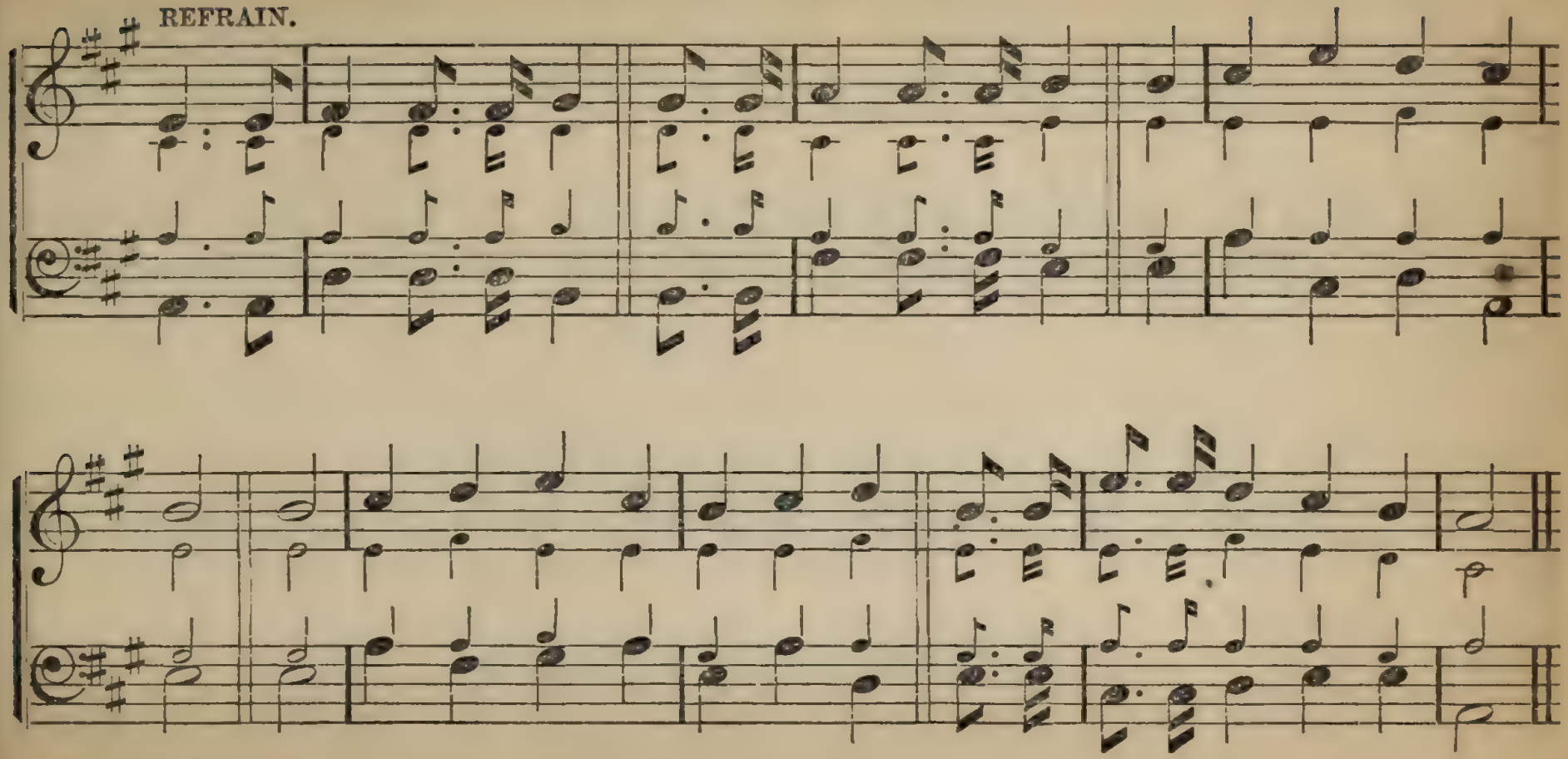
NILE. (CONCLUDED.)



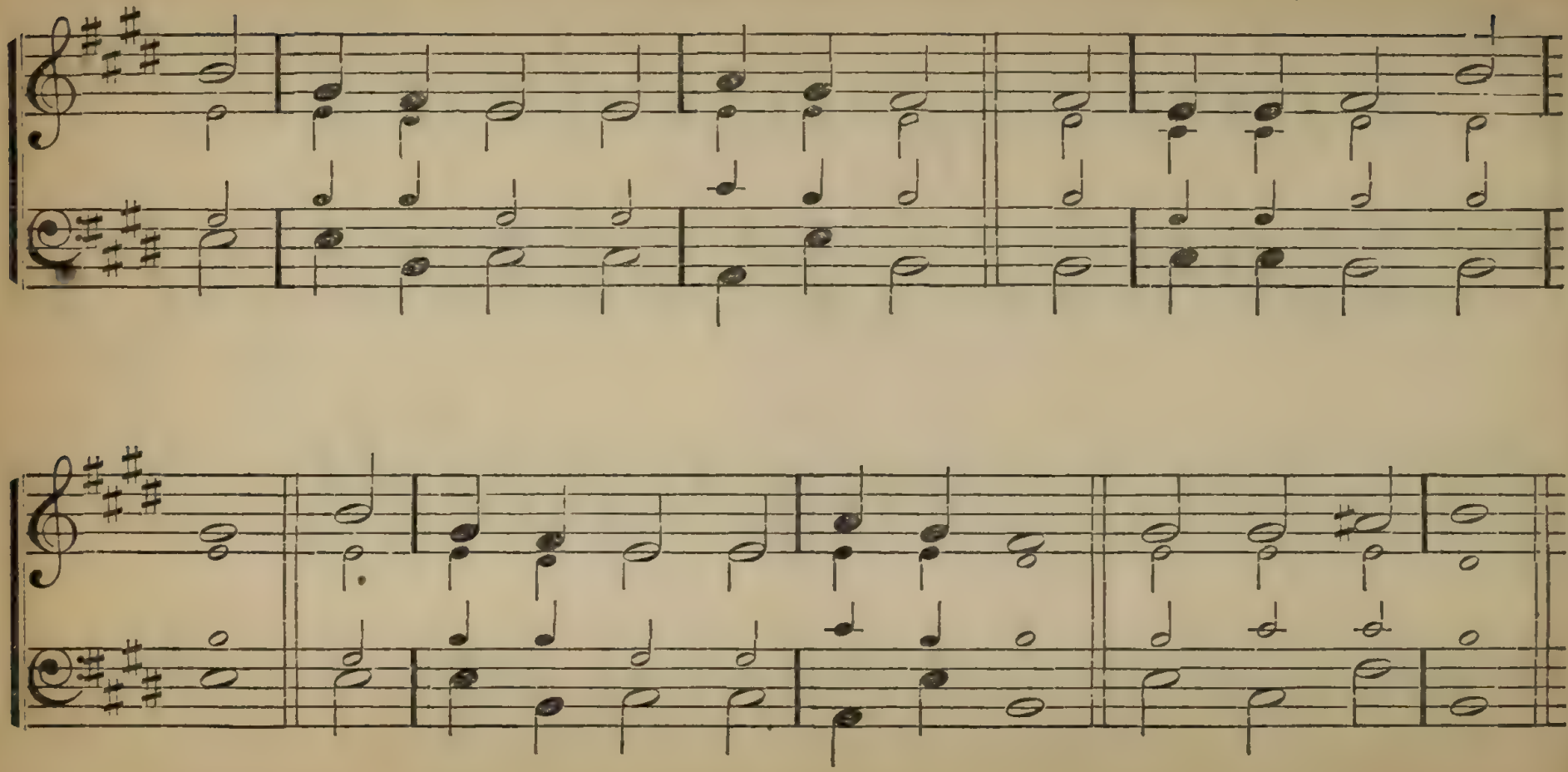


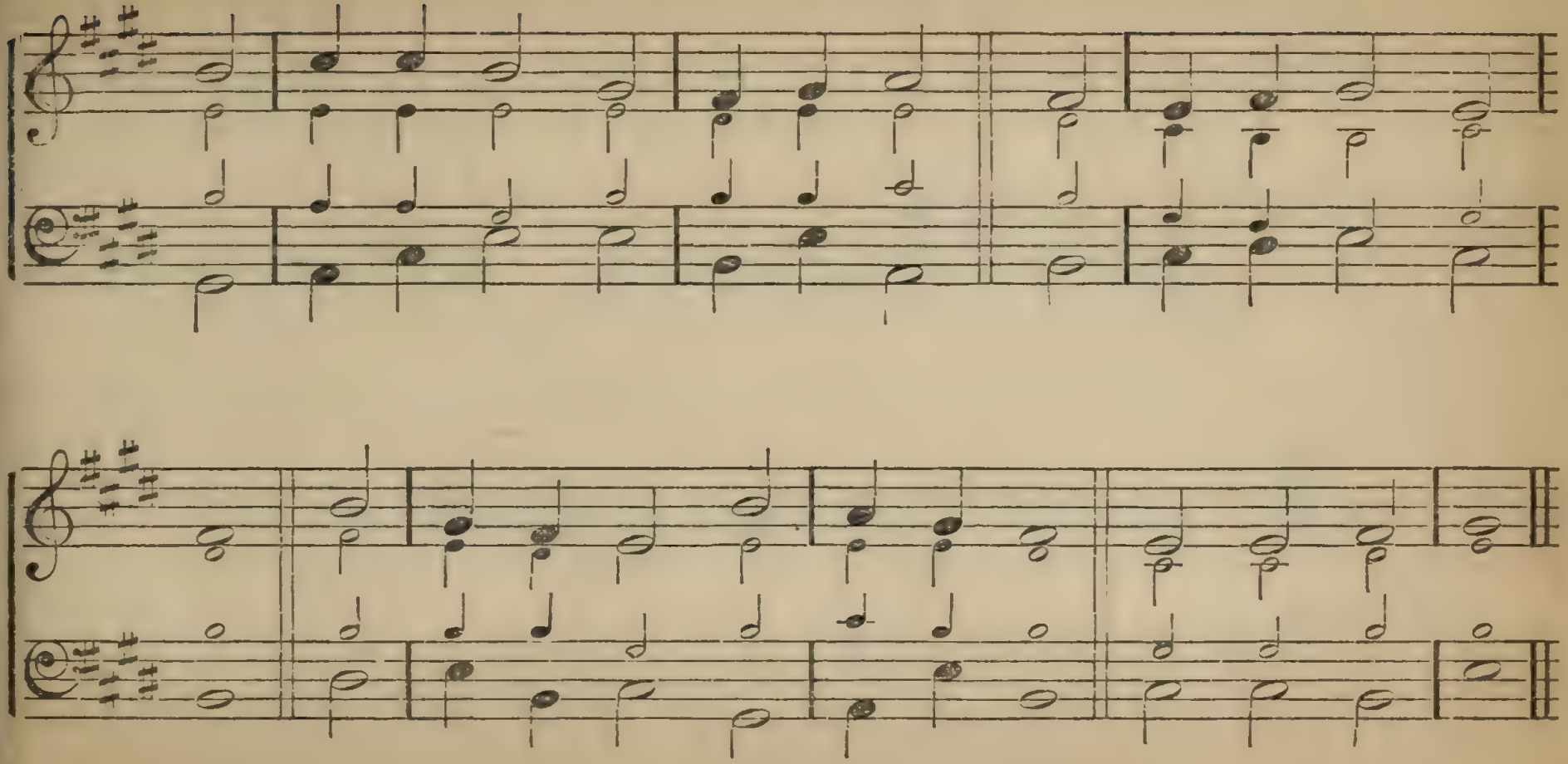
ORION. 8s & 6s. (8.6.8.6.8.6.8.6.6.6.6.8.8.)



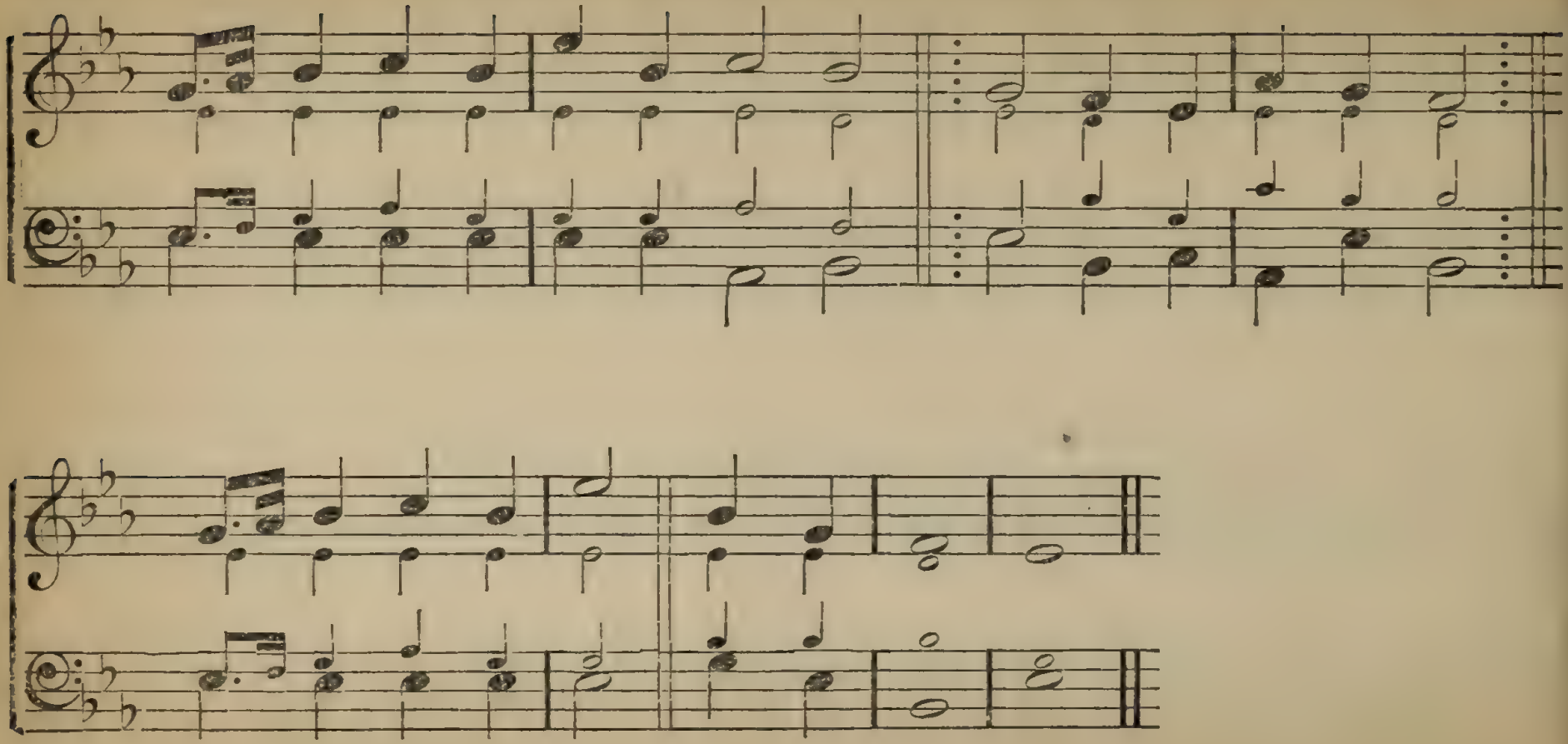

REFRAIN.

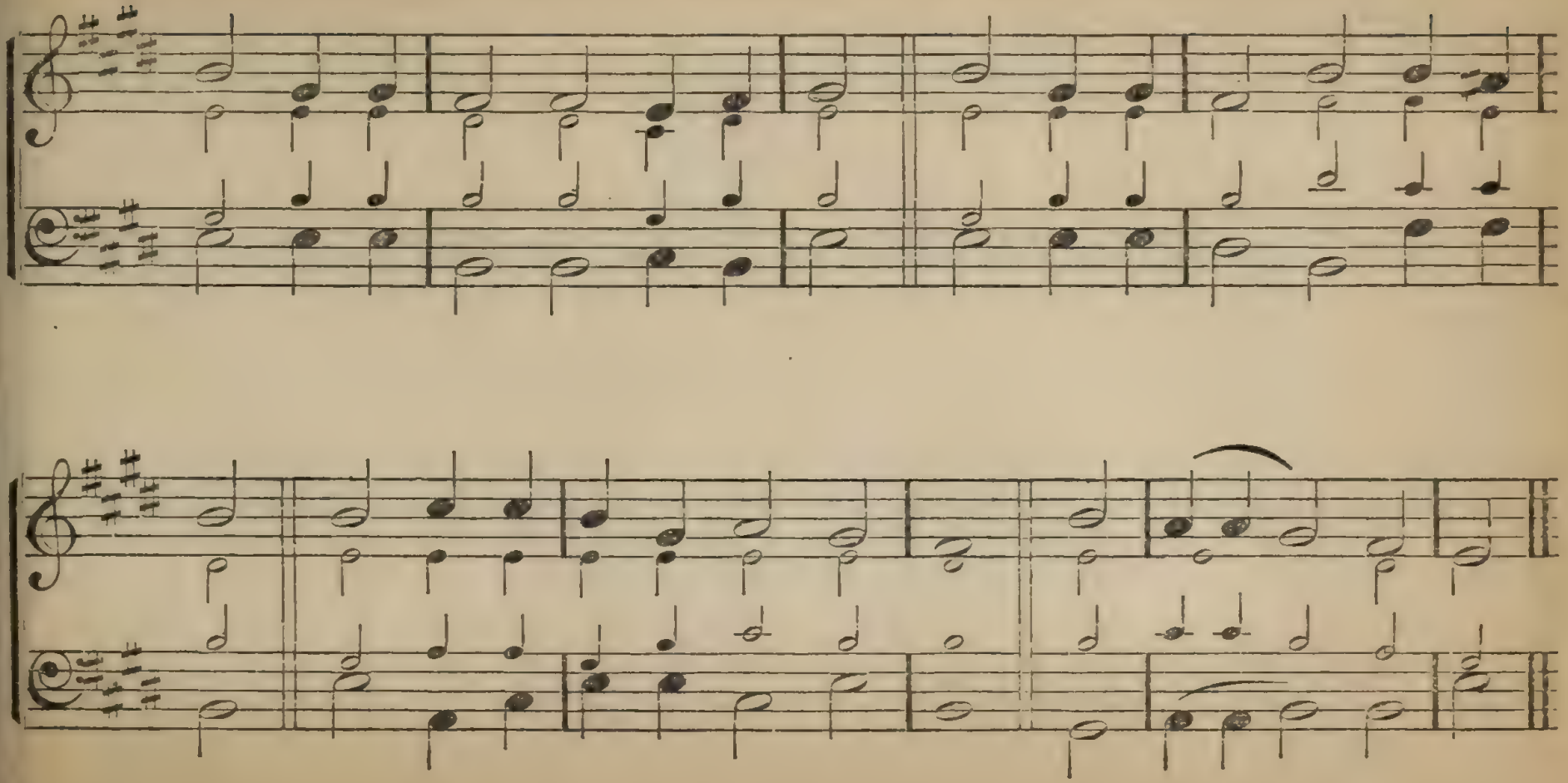
HOXTON. 8s, 6s & 4s. (8.6.8.4.8.6.8.4.)



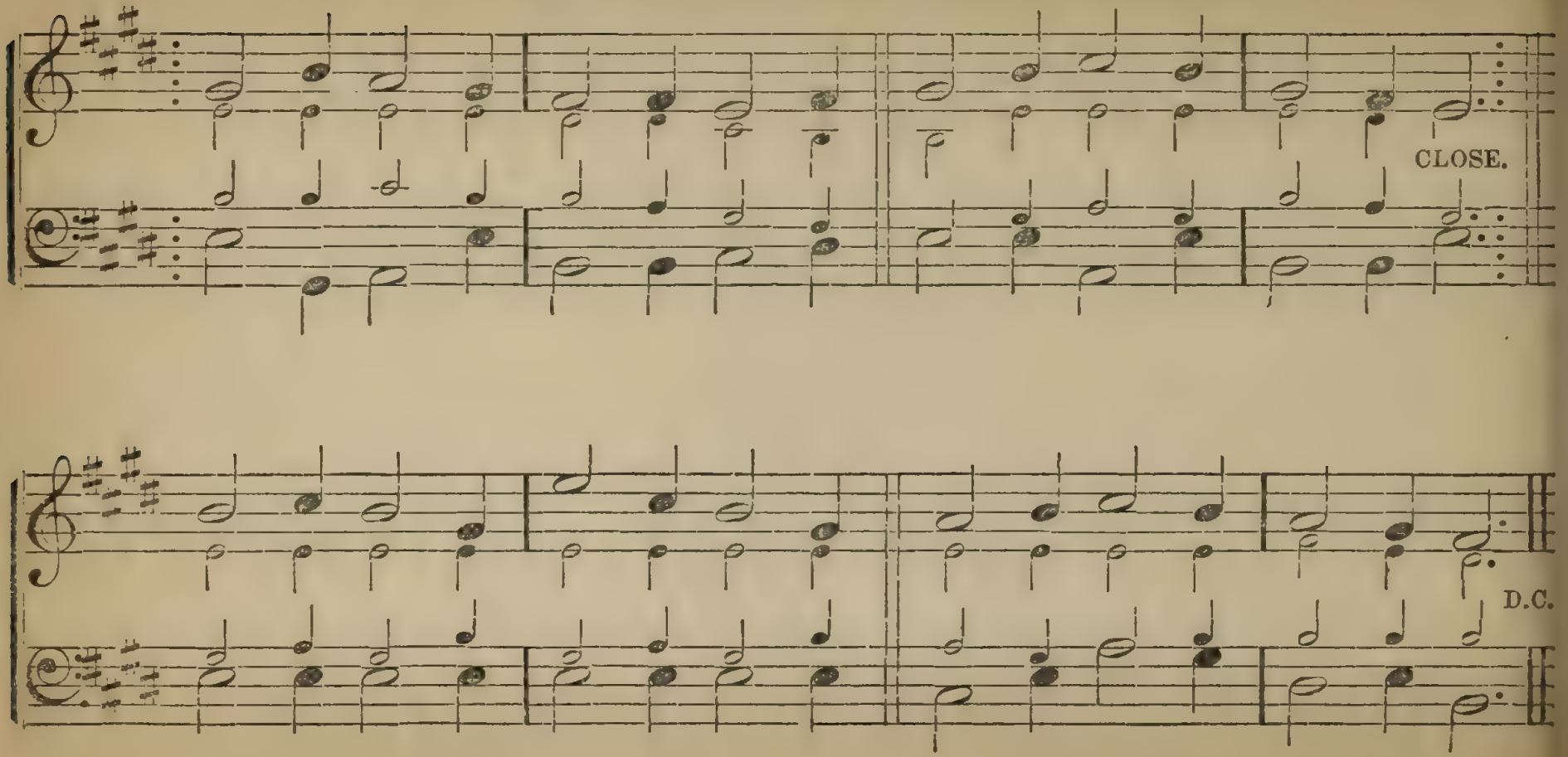


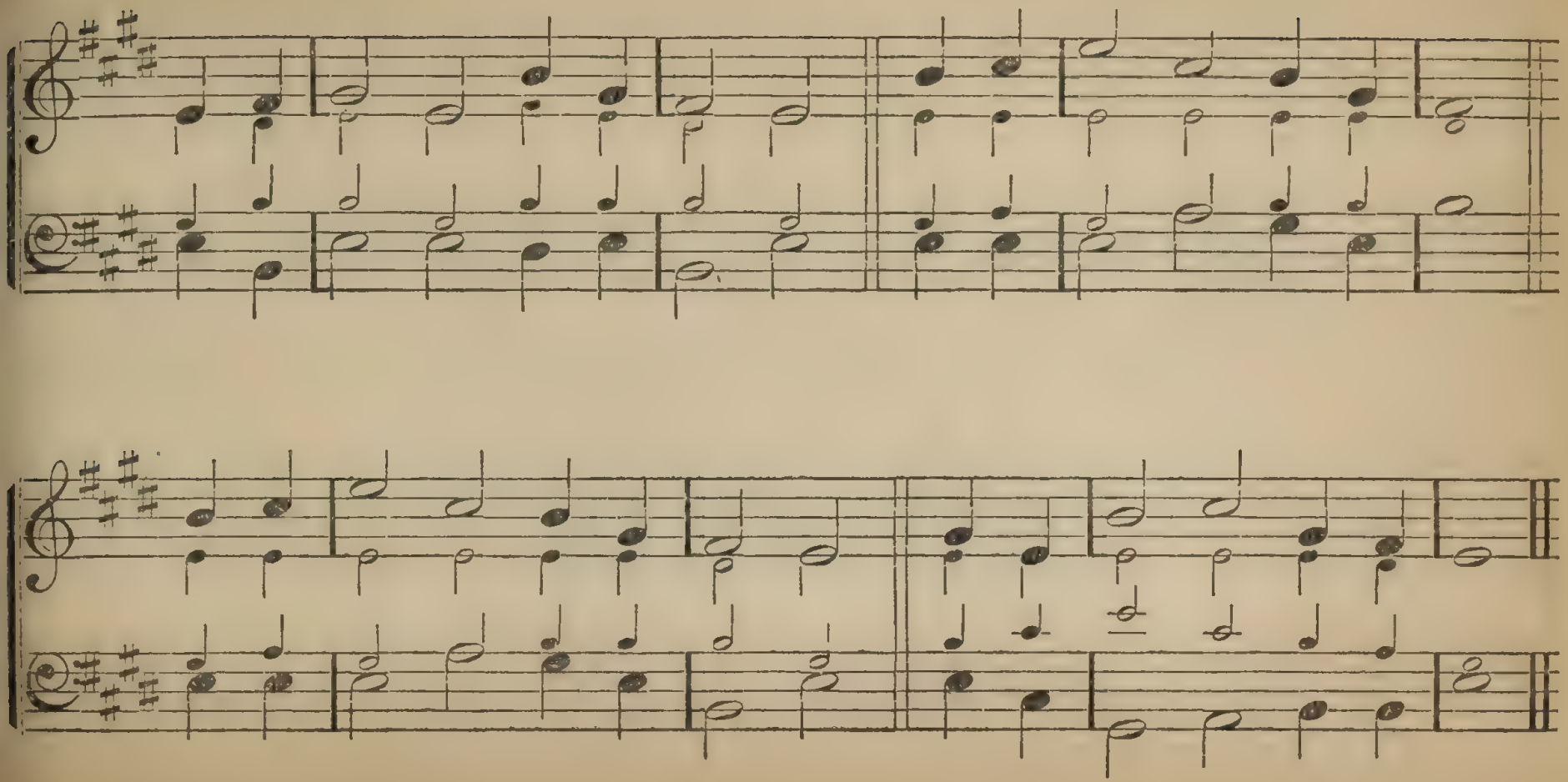
MEAD. 8s, 6s, 5 & 4. (8.6.6.5.4.)



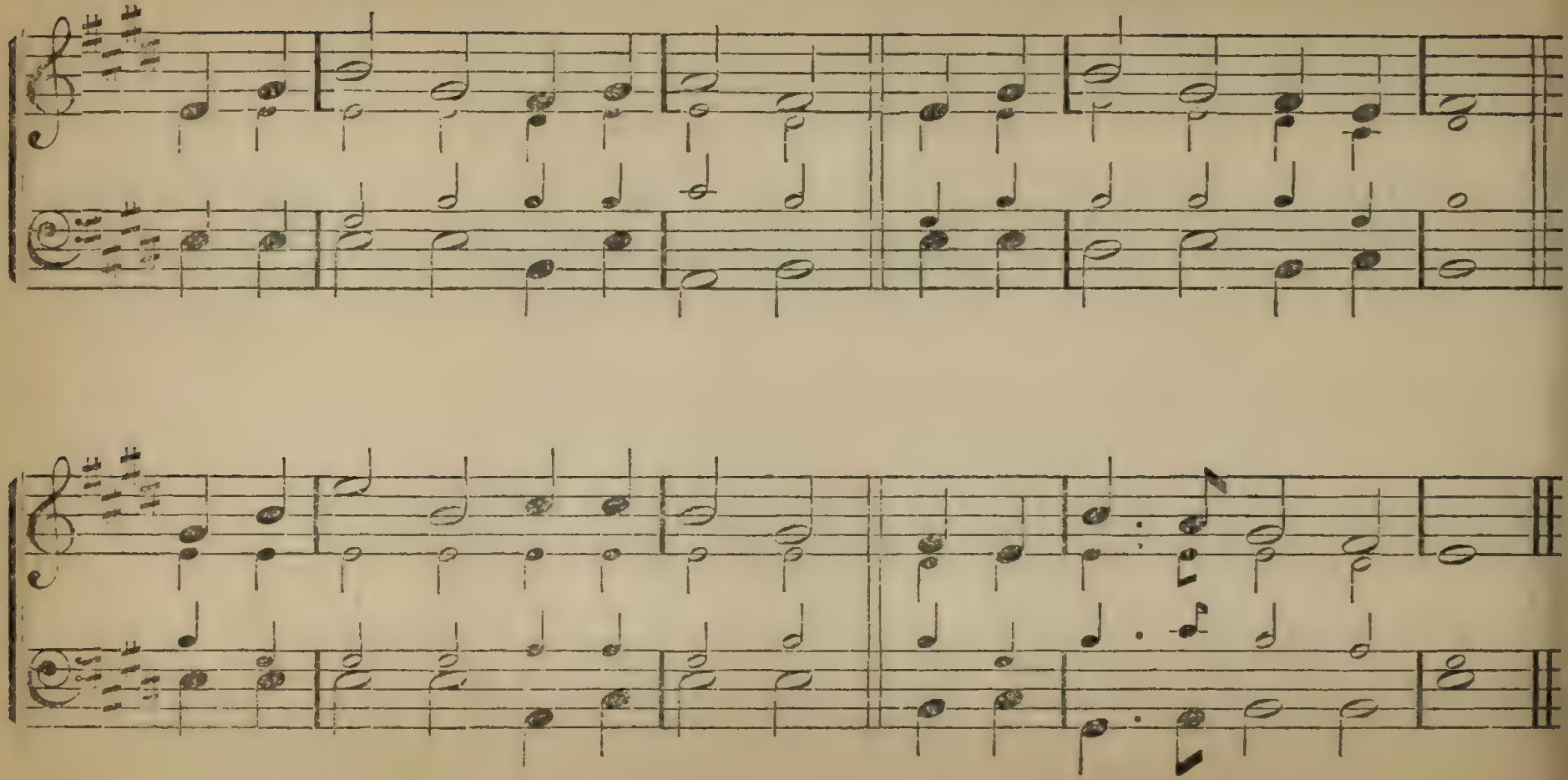


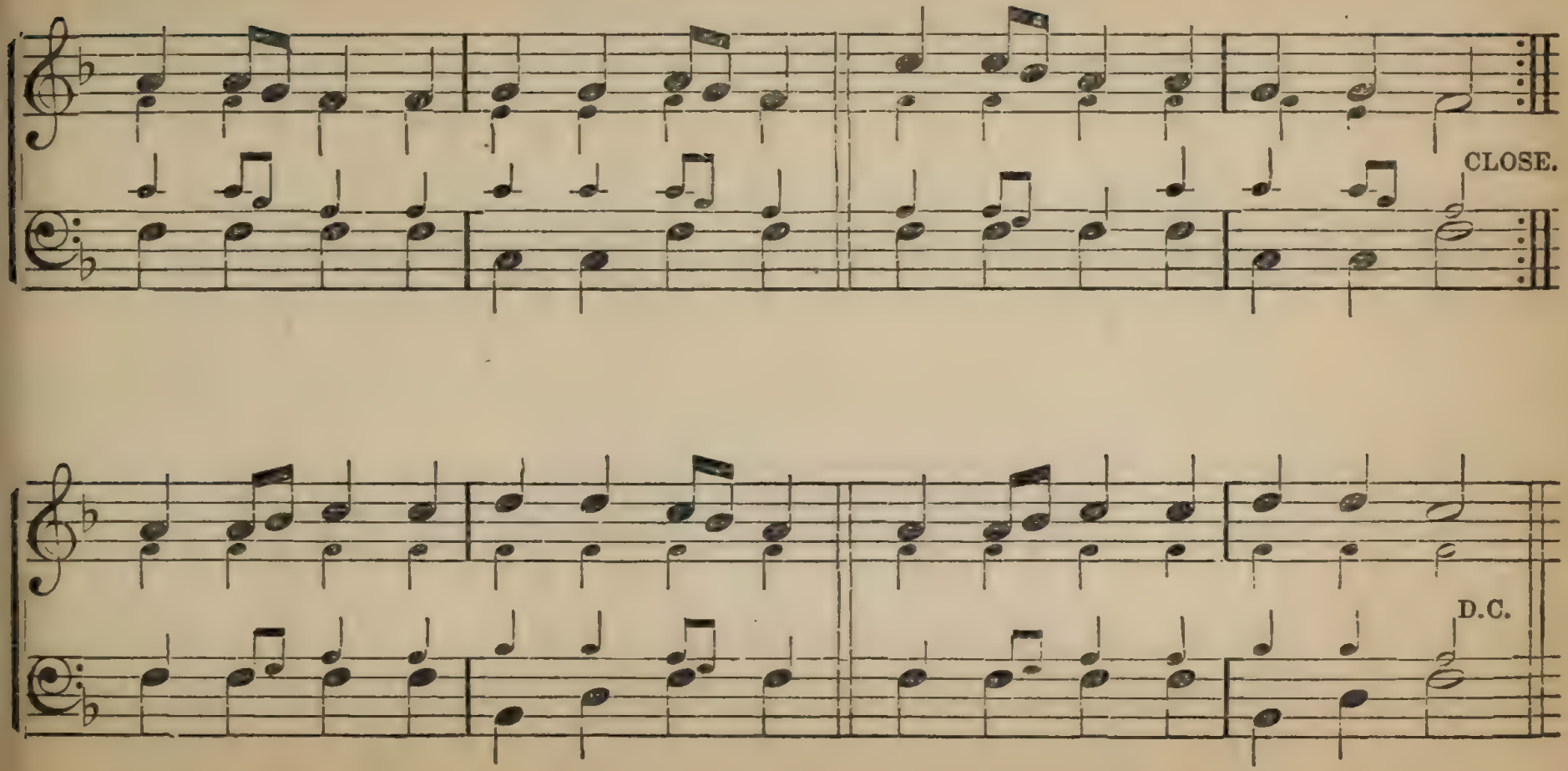
ANLEY. 8s & 7s. Double. (8.7.8.7.8.7.8.7.)



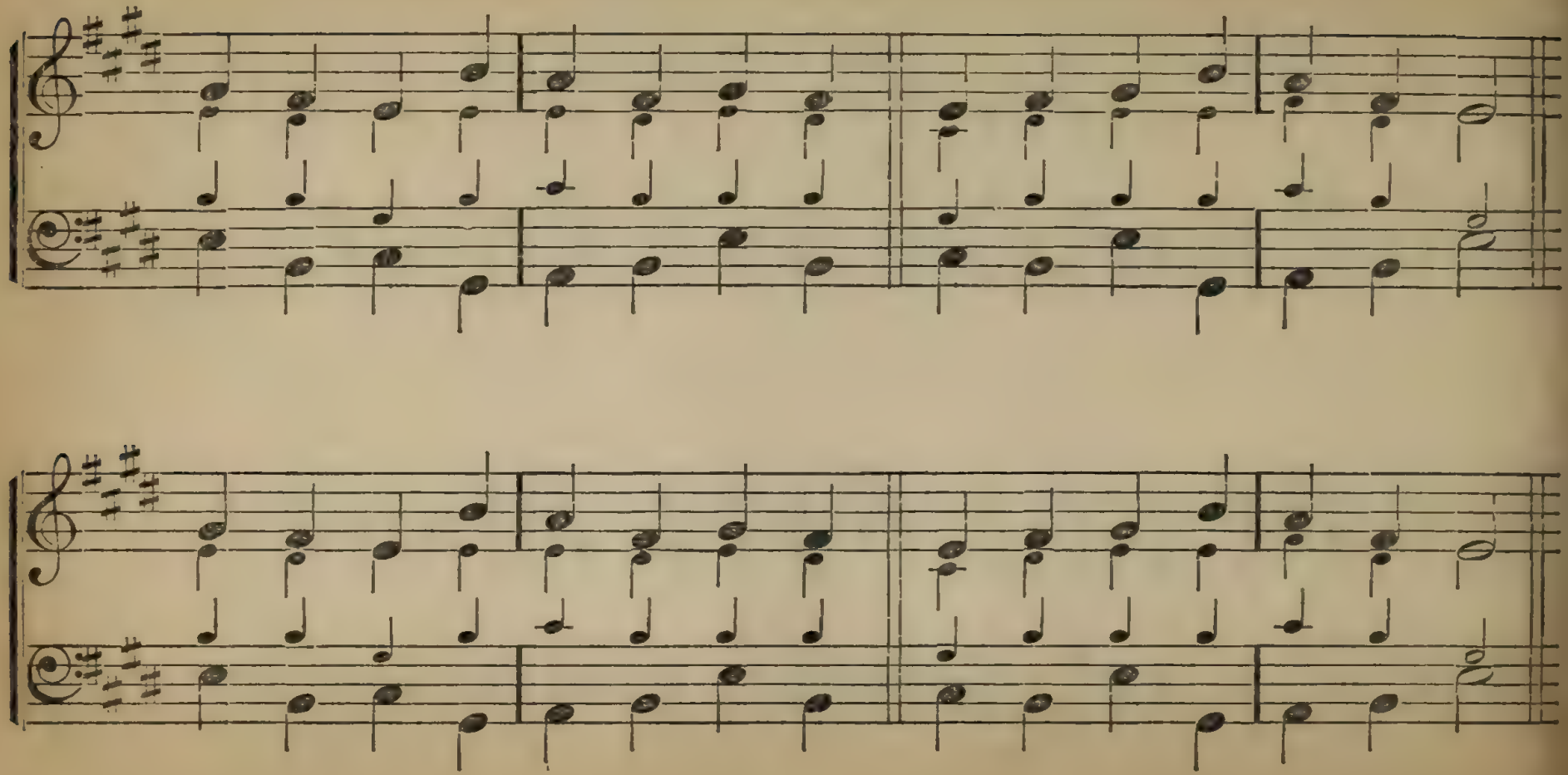


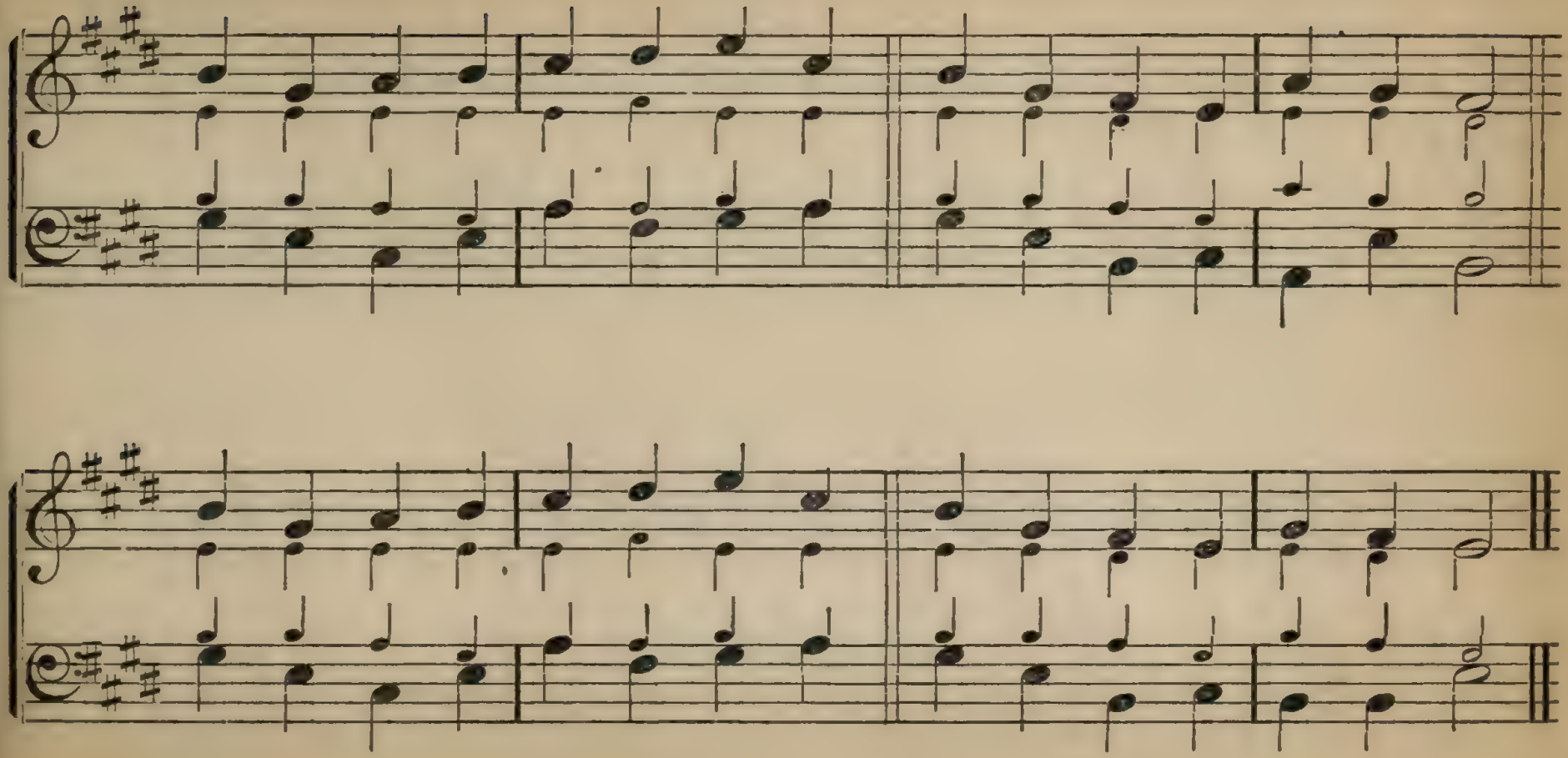
DIXON. 8s & 7s. (8.7.8.7.)



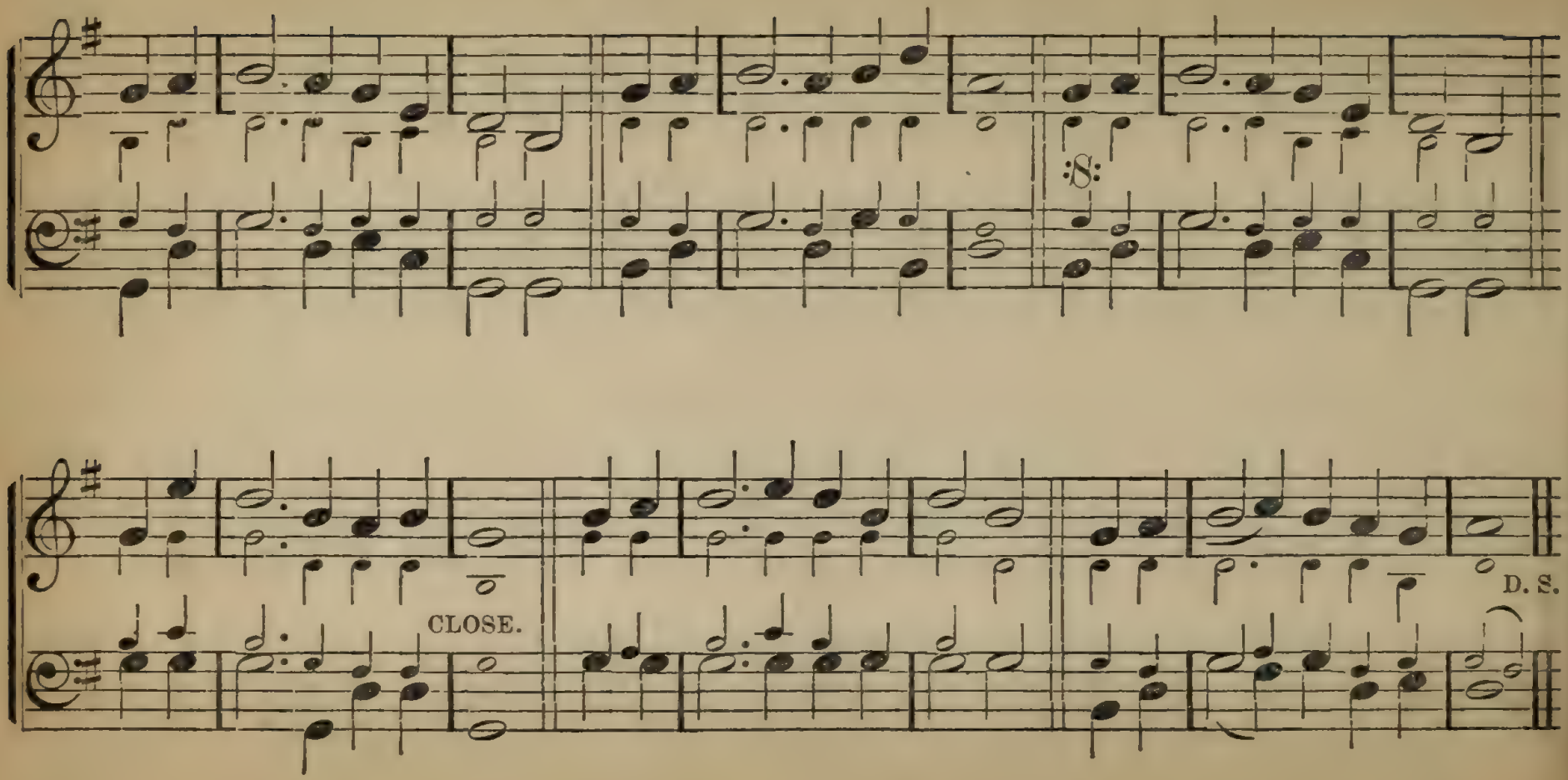

CLOSE.
D.C.

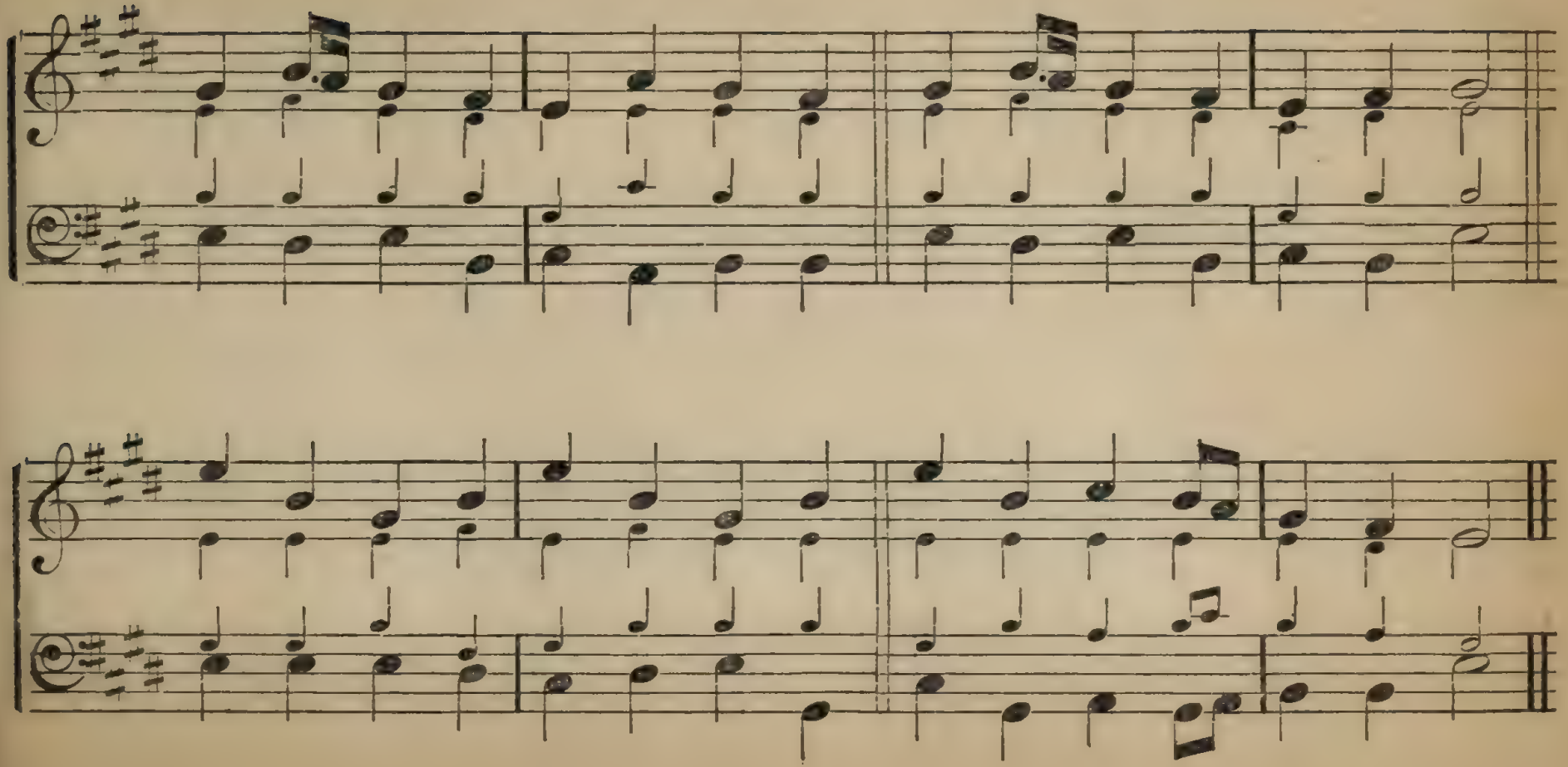
HOOPER. 8s & 7s. Double. (8.7.8.7.8.7.8.7.)



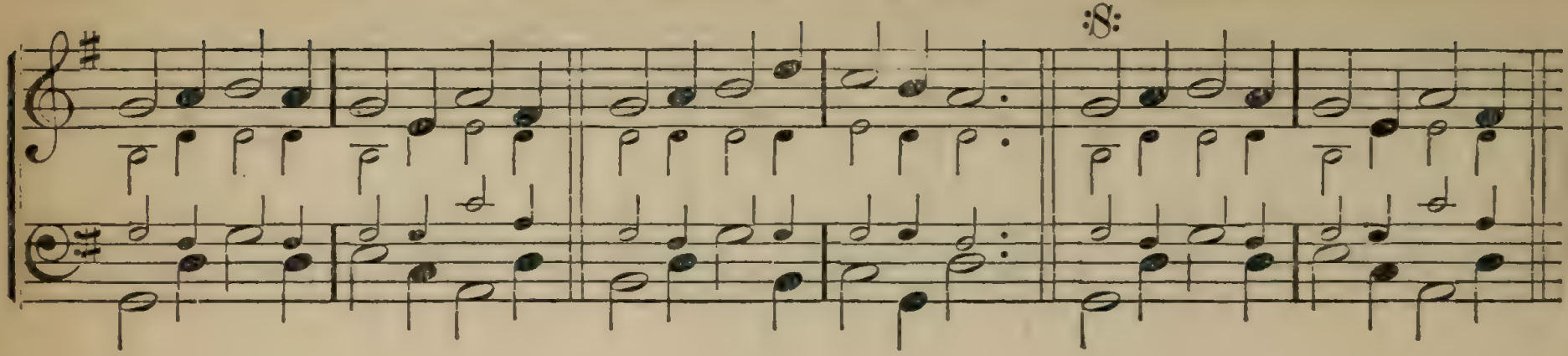


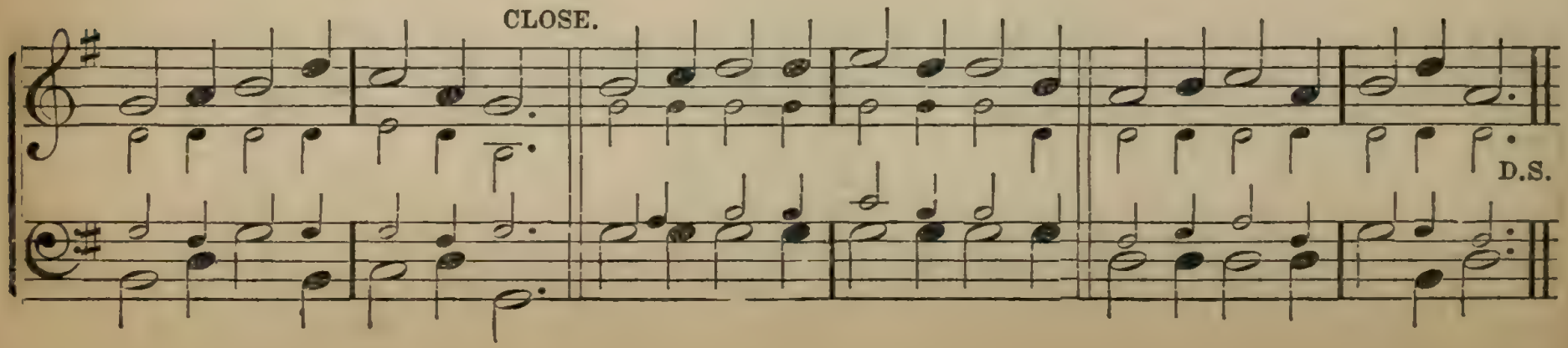
JAYNES. 8s & 7s. DOUBLE. (8.7.8.7.8.7.8.7.)





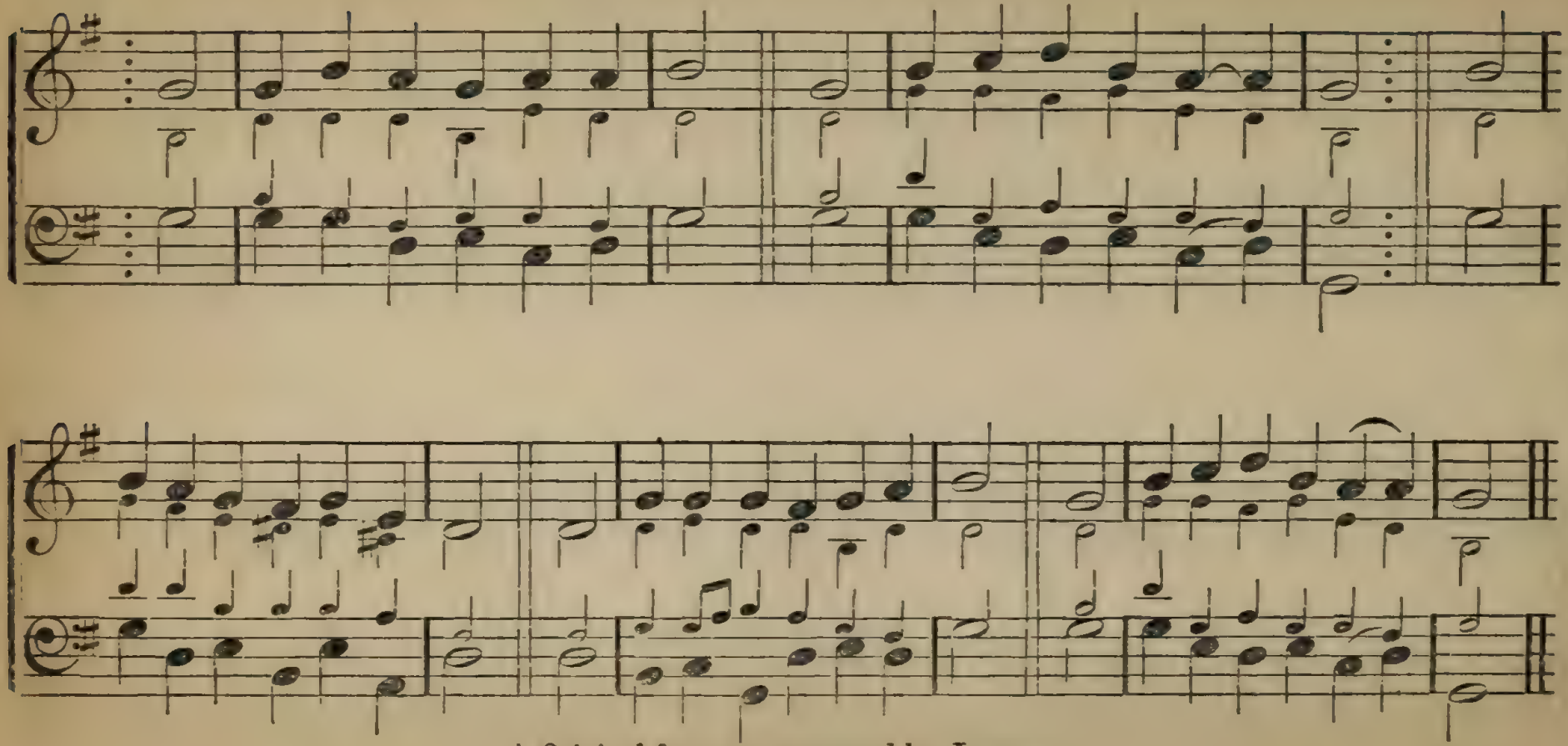
MALTA. 8s & 7s. Double. (8.7.8.7.8.7.8.7.)



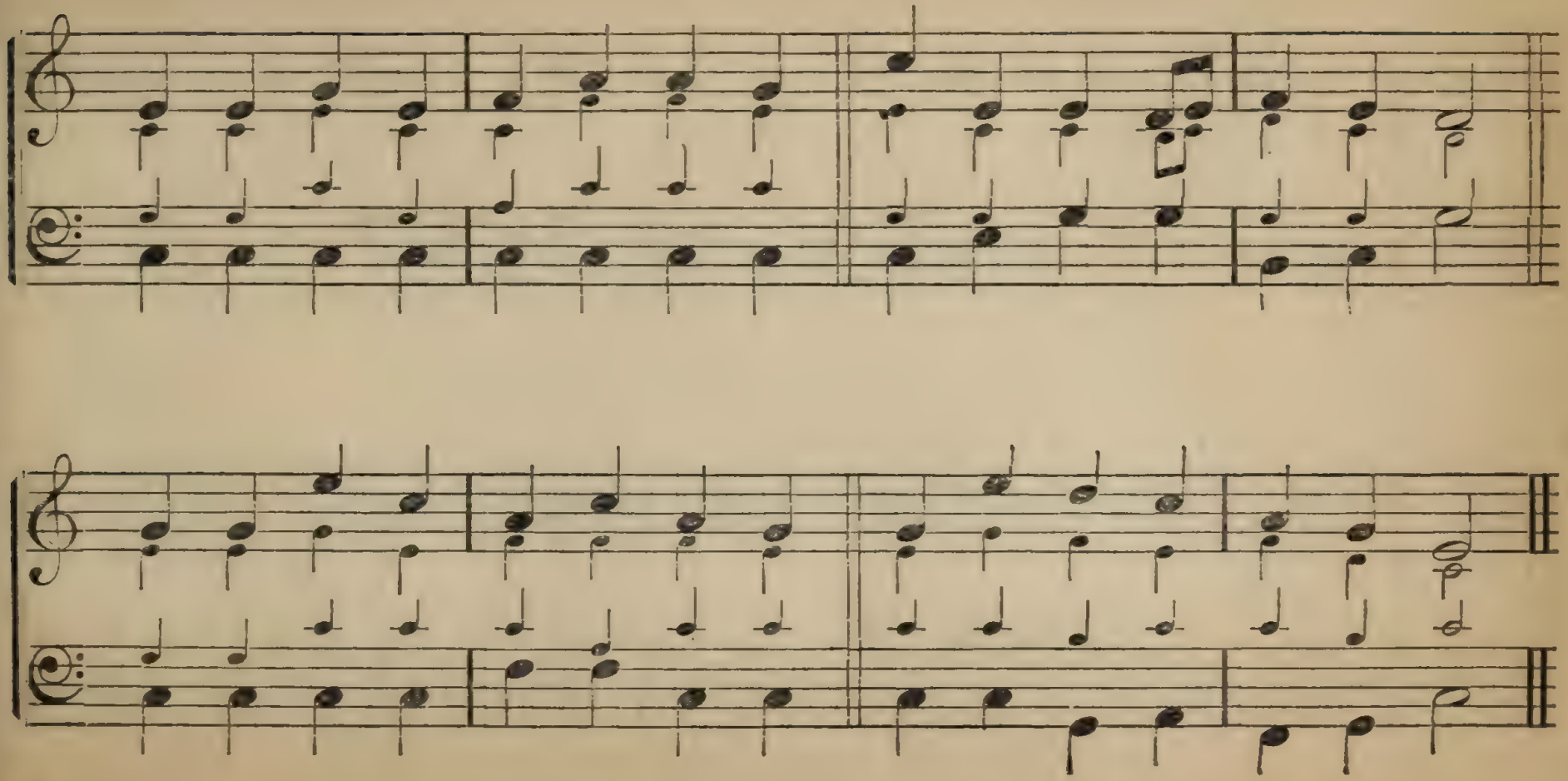


* *Or 8s & 7s. by omitting the repeat.*

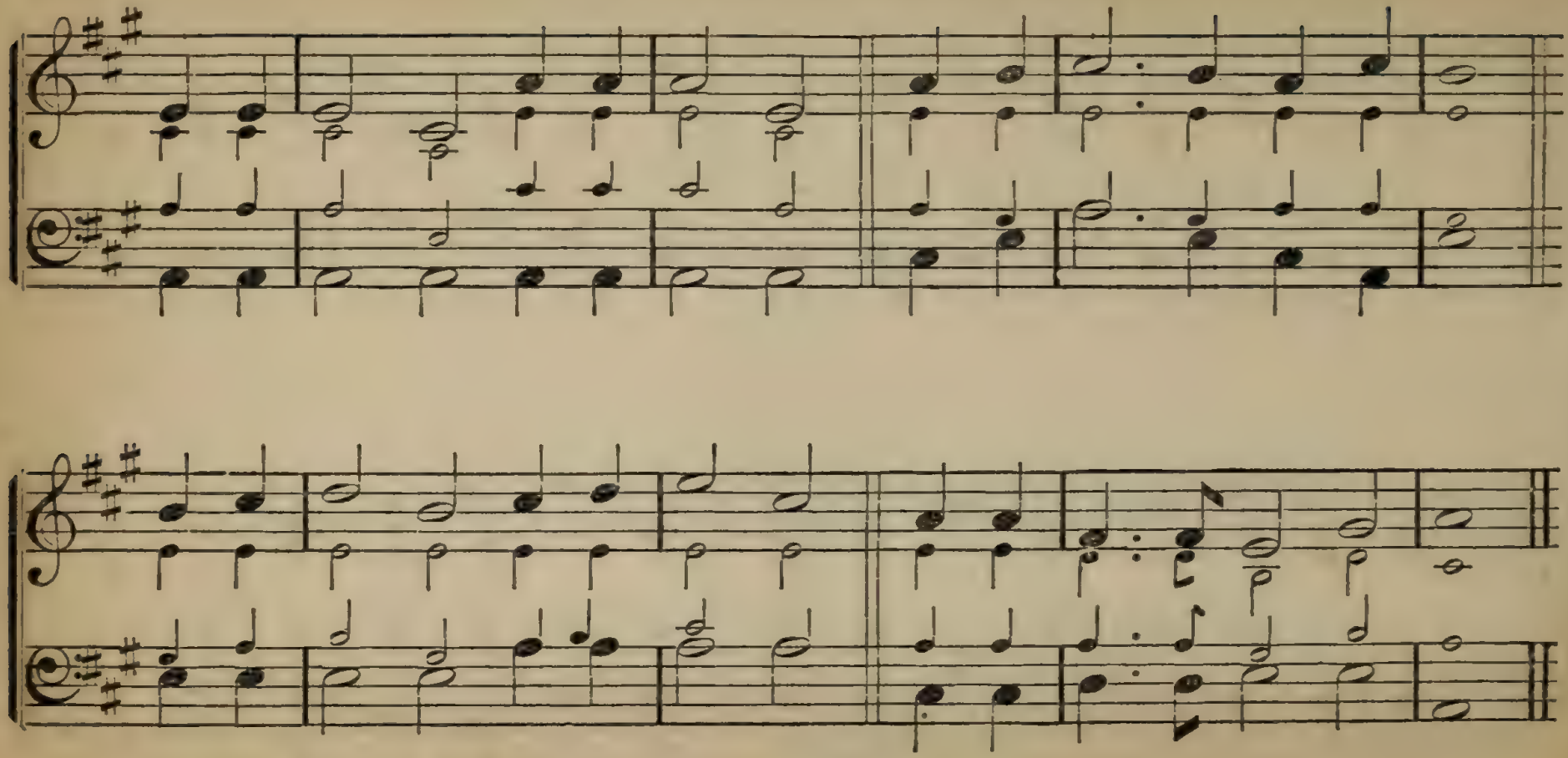
MONMOUTH. 8s & 7s.* (8.7.8.7.8.8.7.)

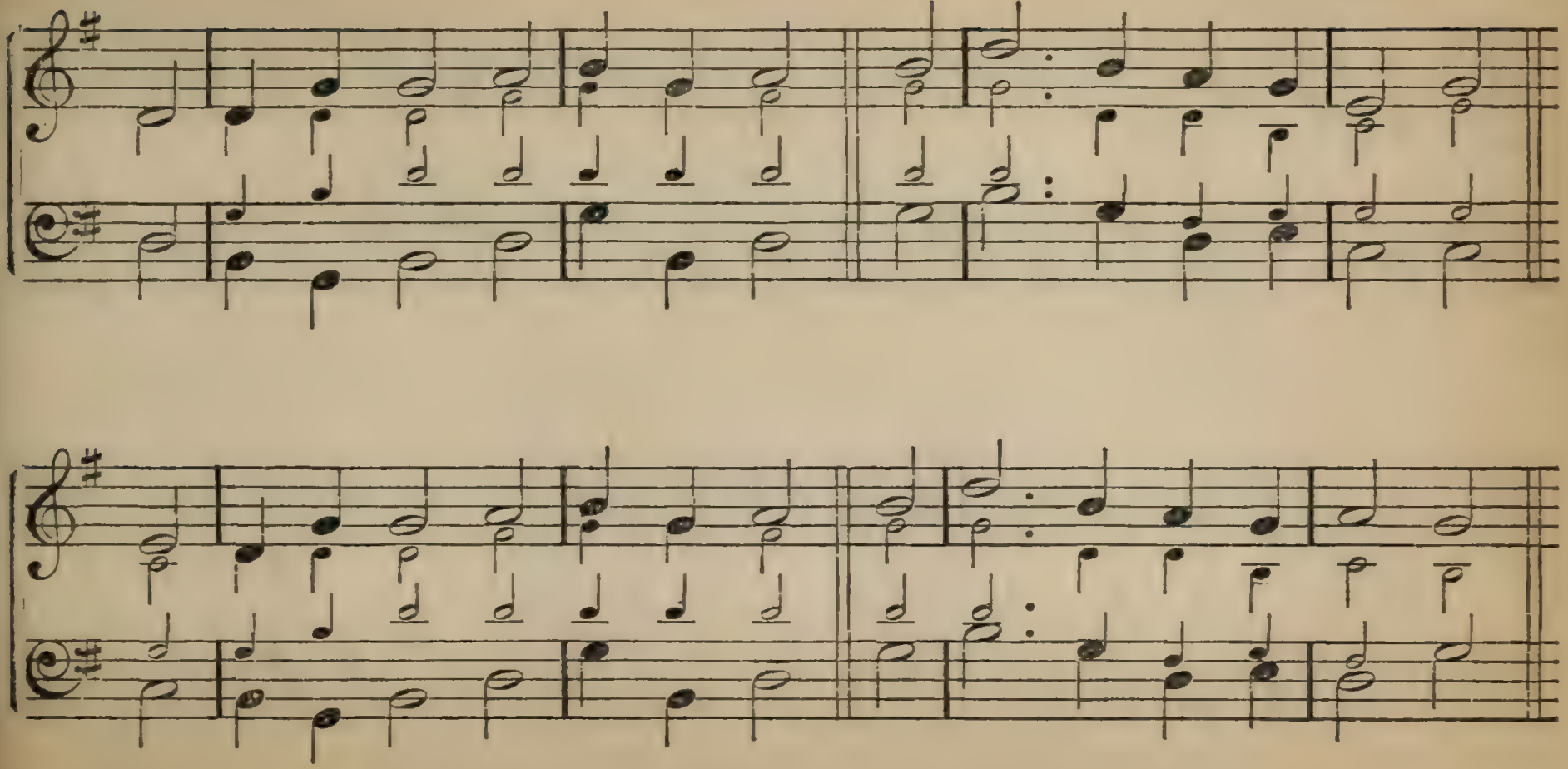


* Original form, as composed by LUTHER.



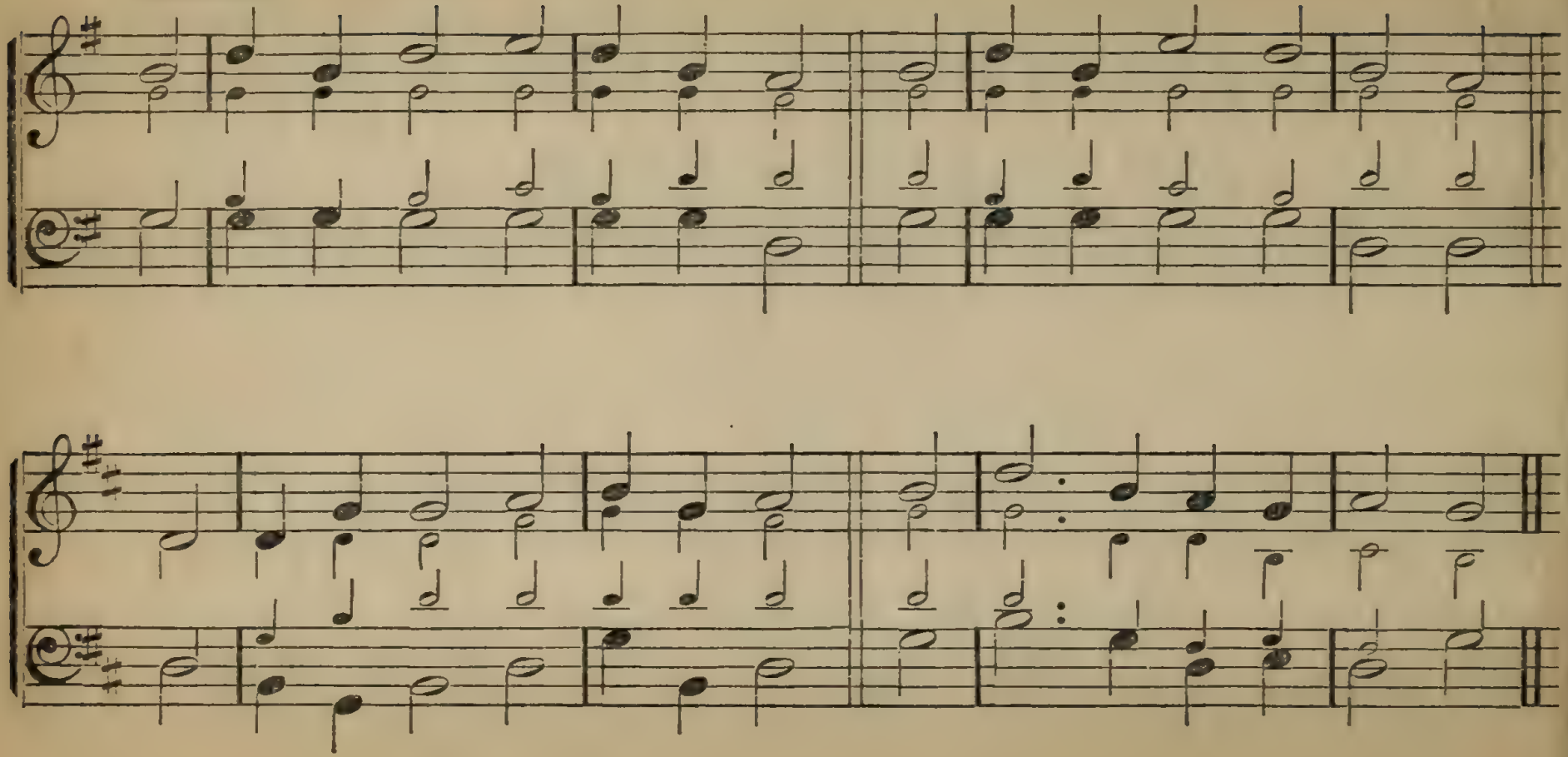
OVIO. 8s & 7s. (8.7.8.7.)

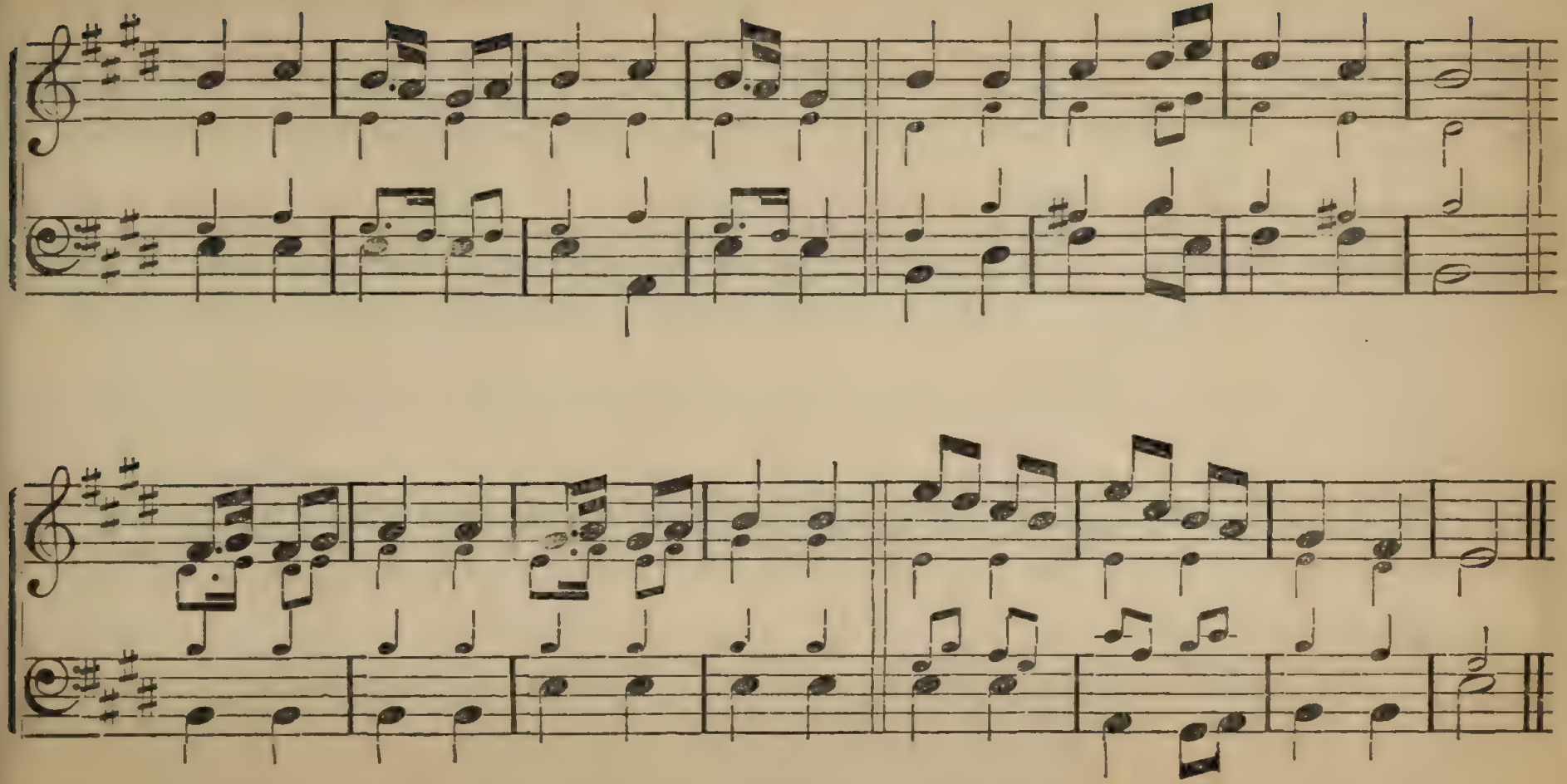




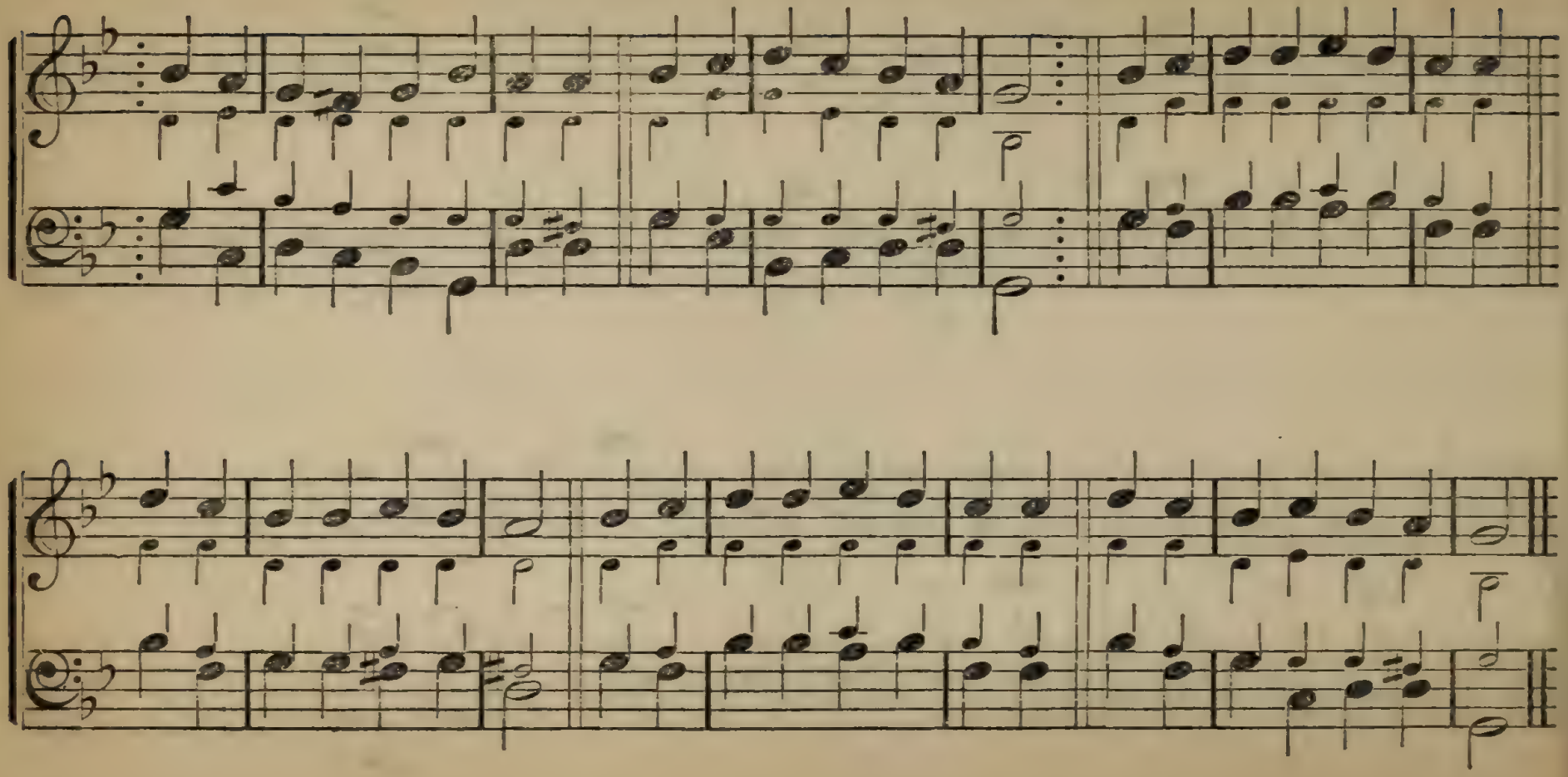
SHINING SHORE. (CONCLUDED.)

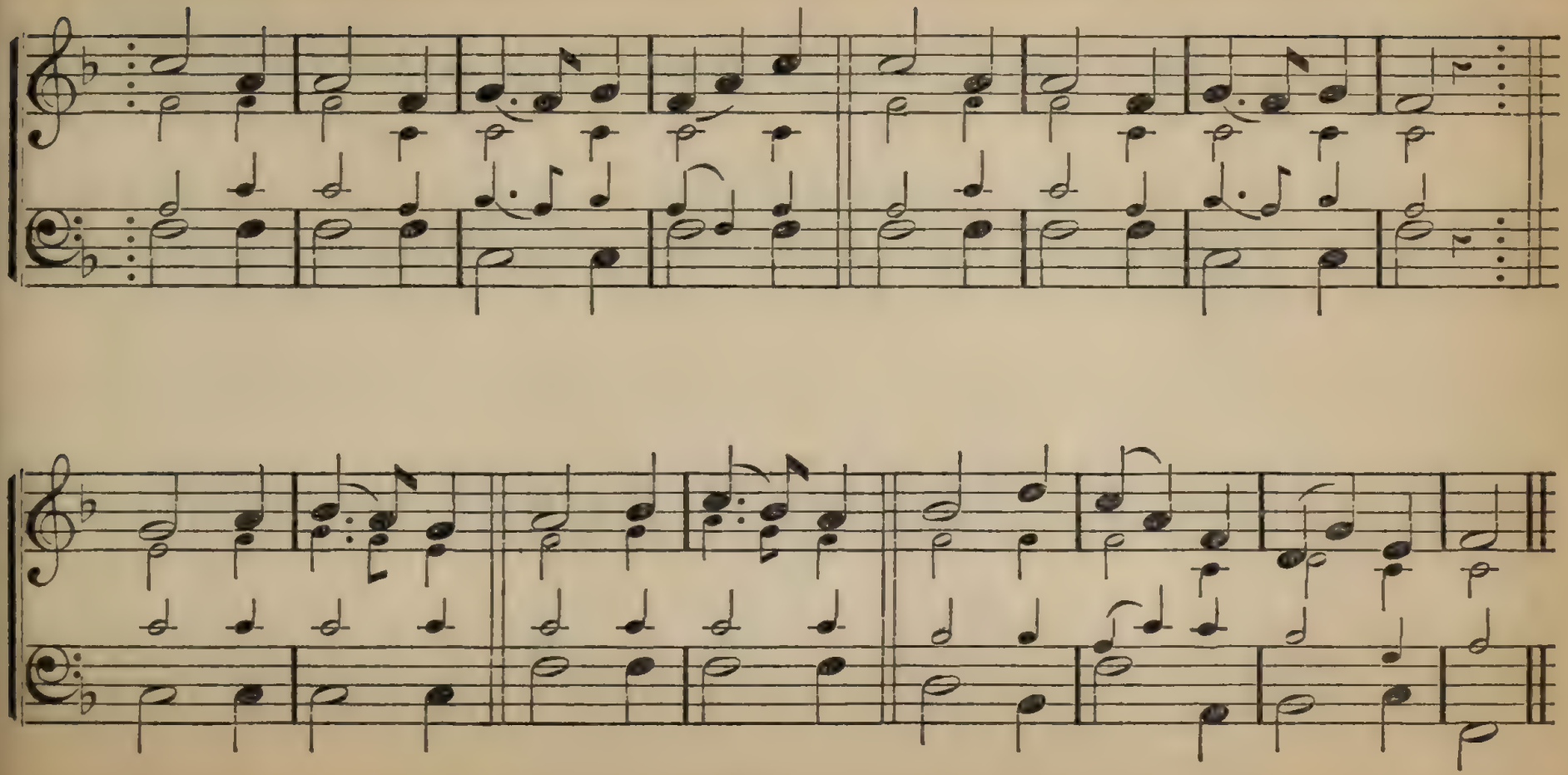
REFRAIN.



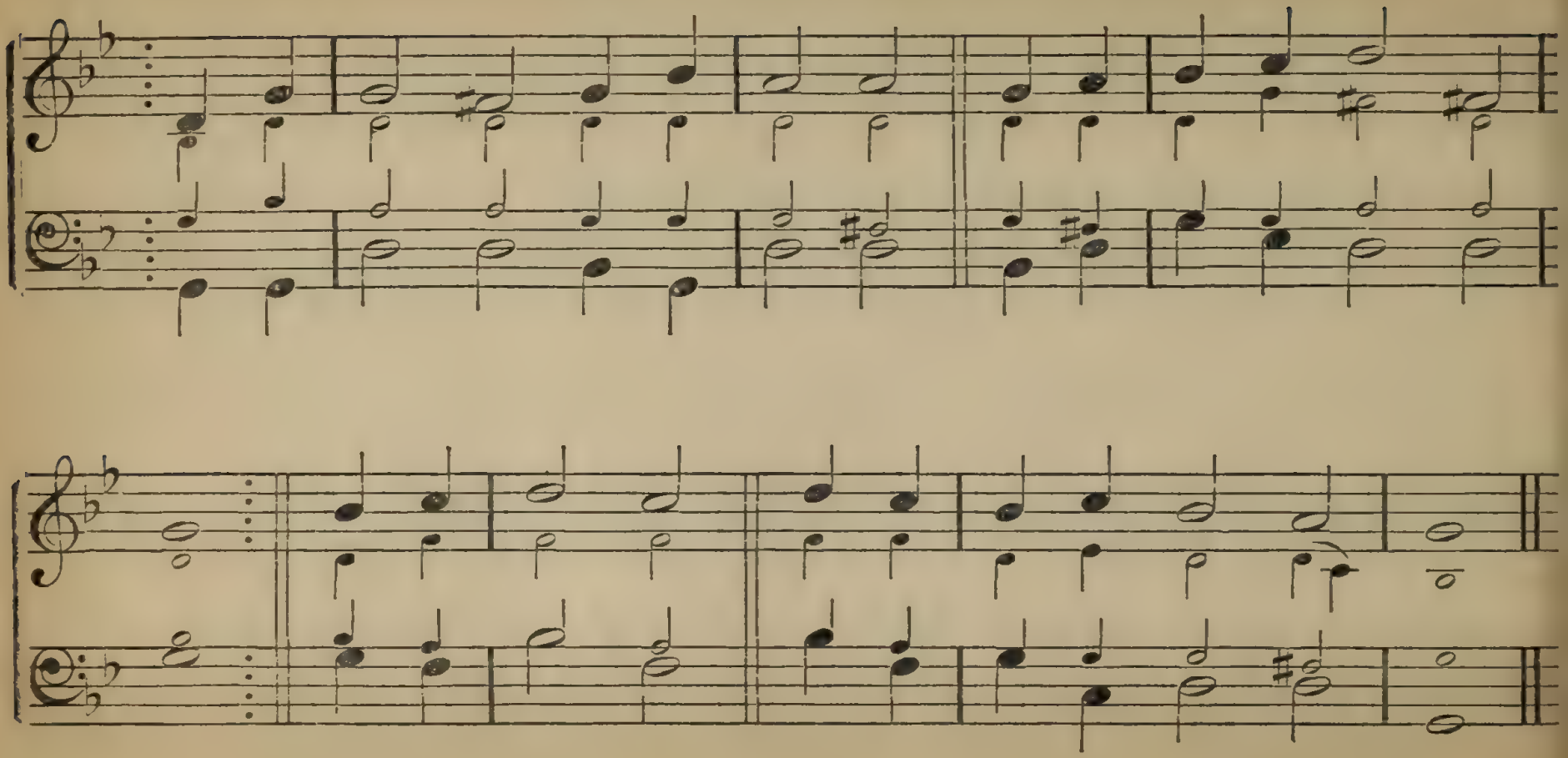


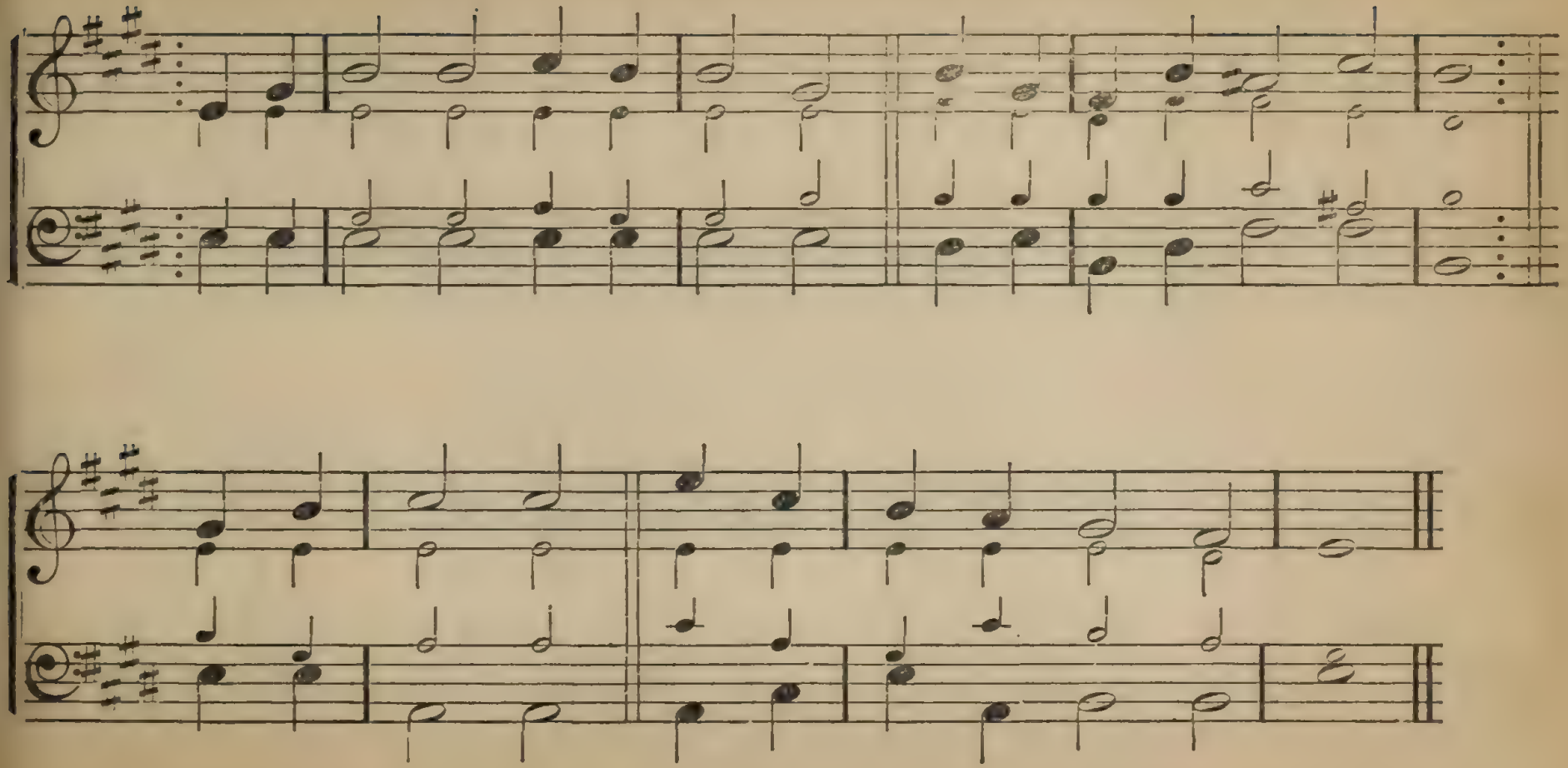
WESTWOOD. 8s & 7s. Double. (8.7.8.7.8.7.8.7.)



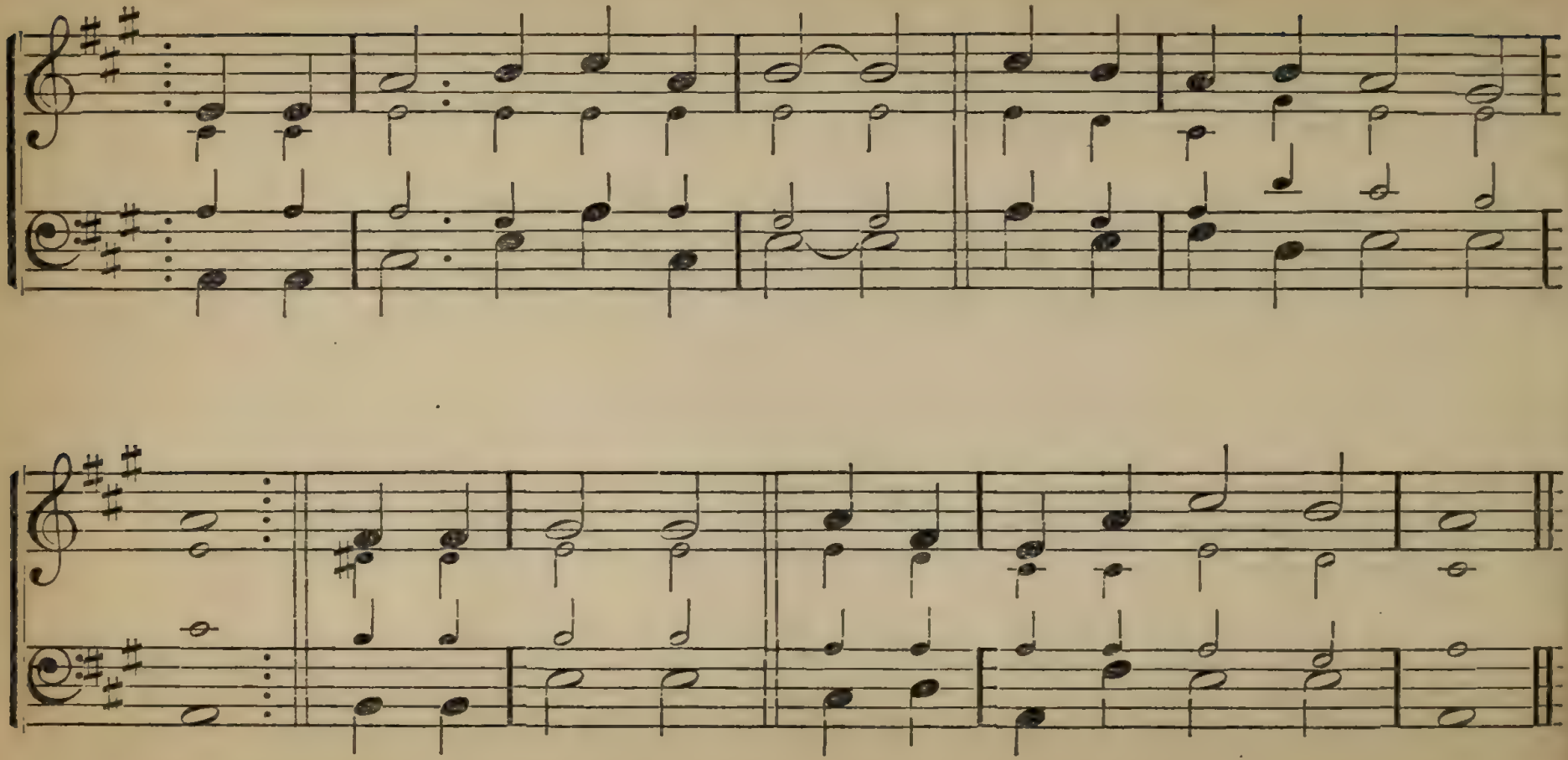


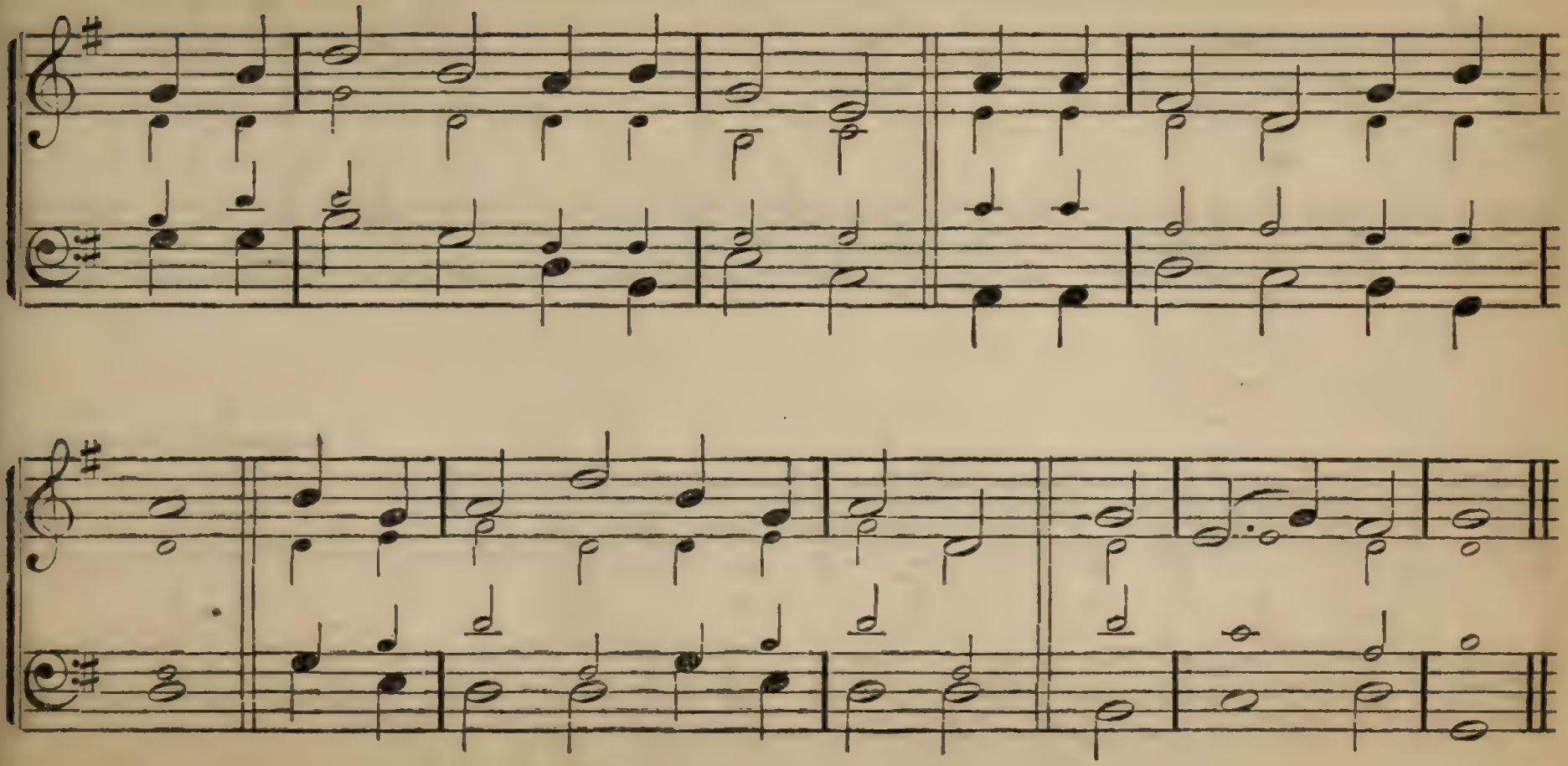
CALVARY. 8s, 7s & 4. (8.7.8.7.4.7.)



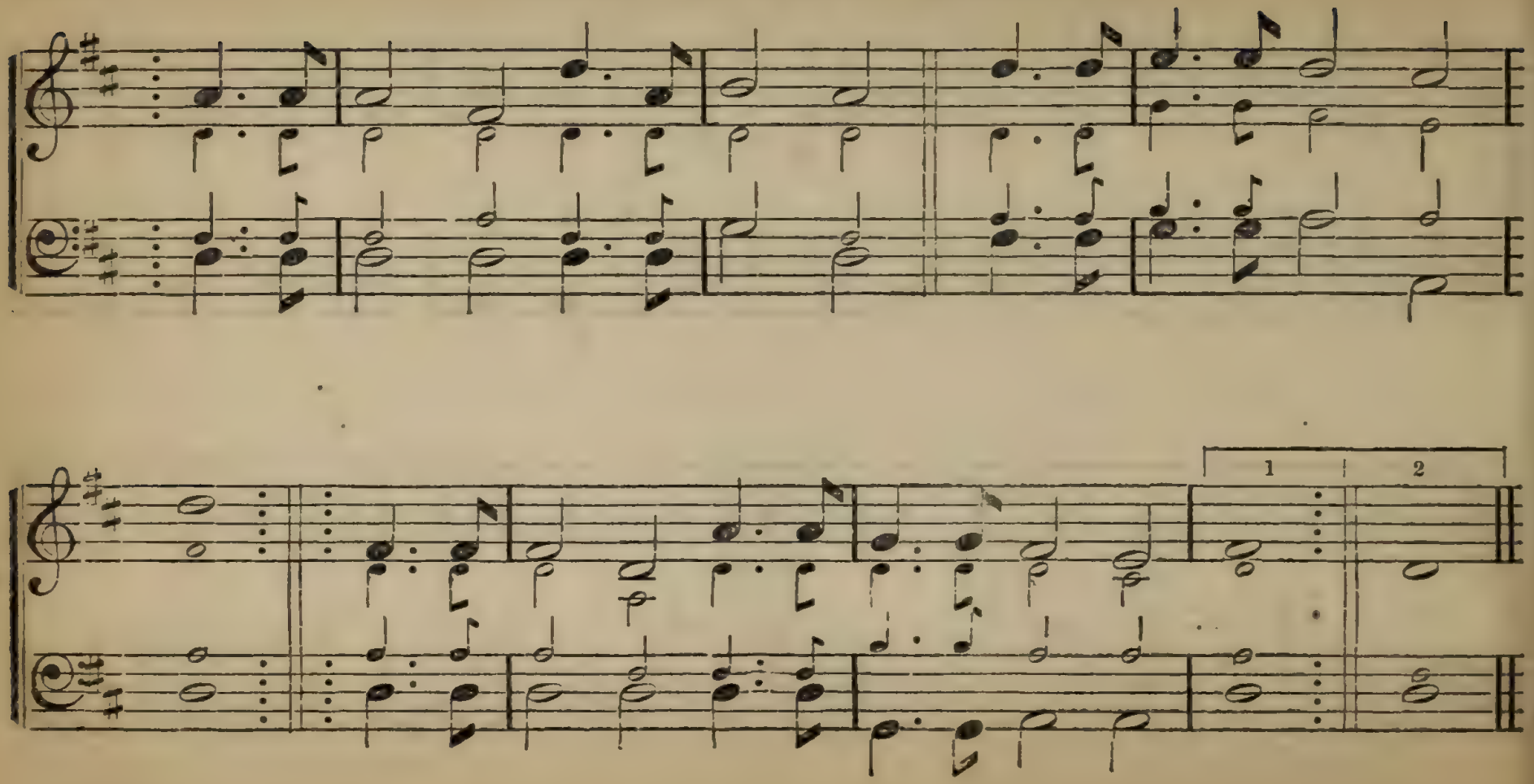


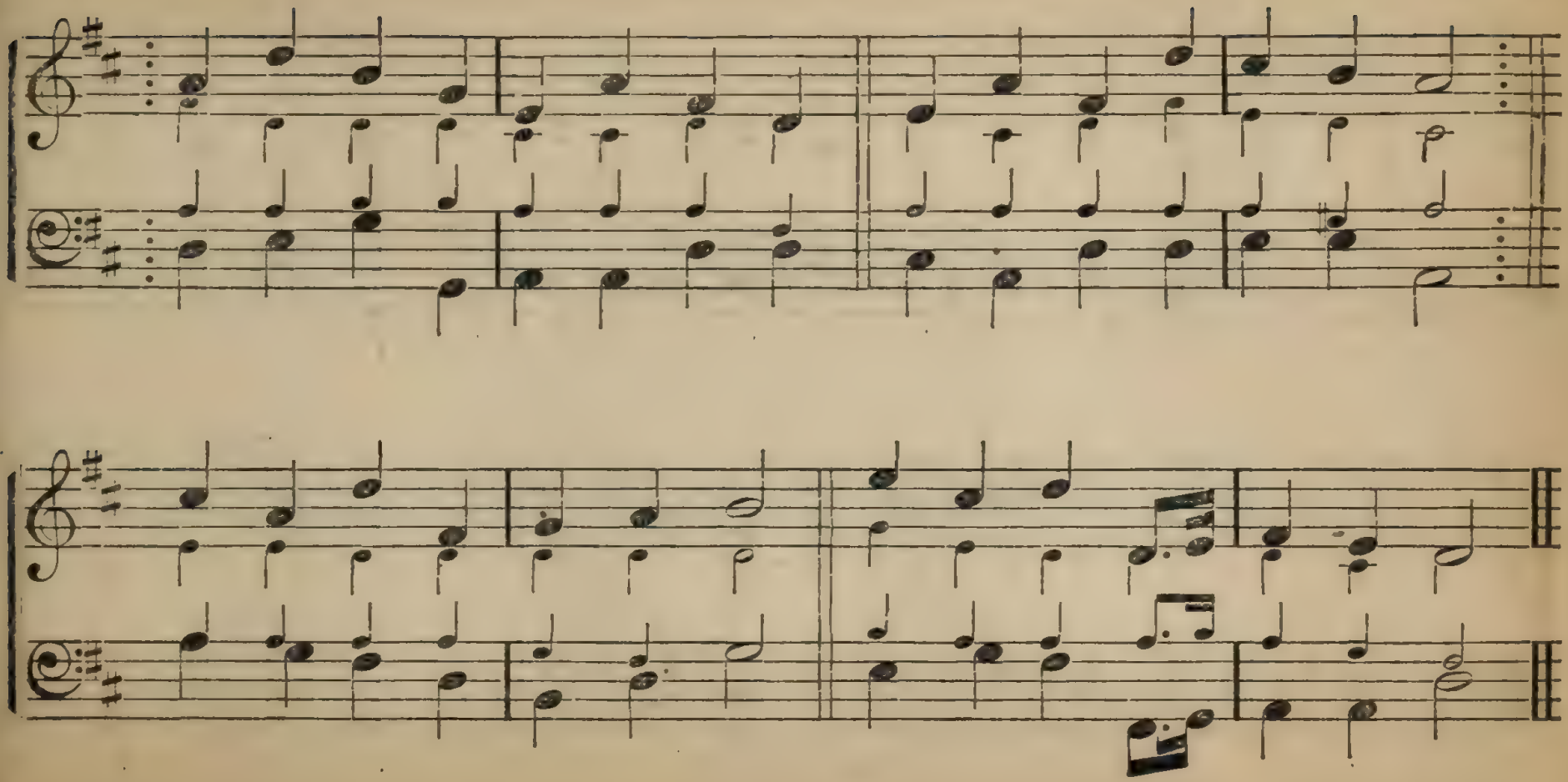
HAMDEN. 8s, 7s & 4. (8.7.8.7.4.7.)



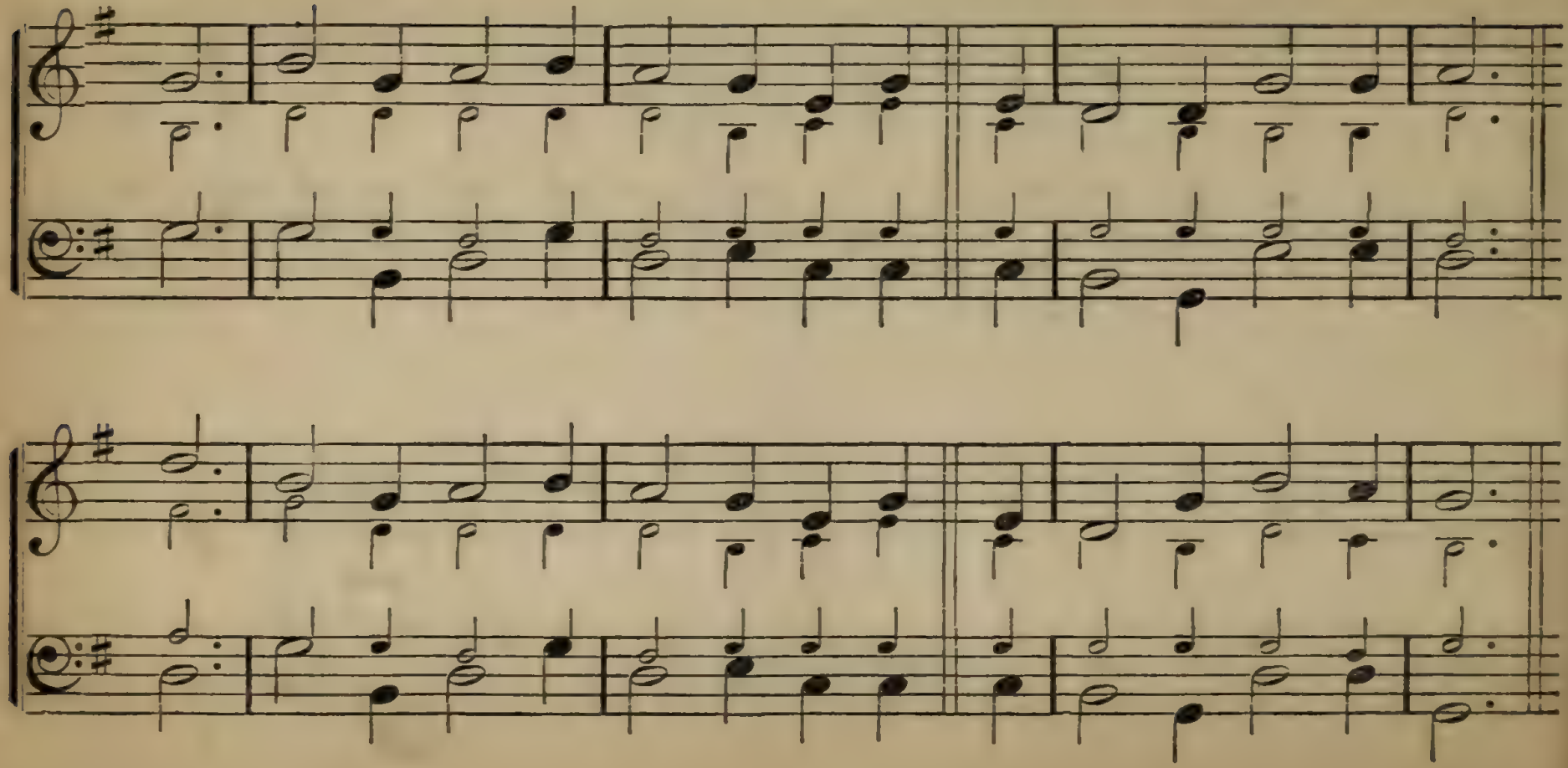


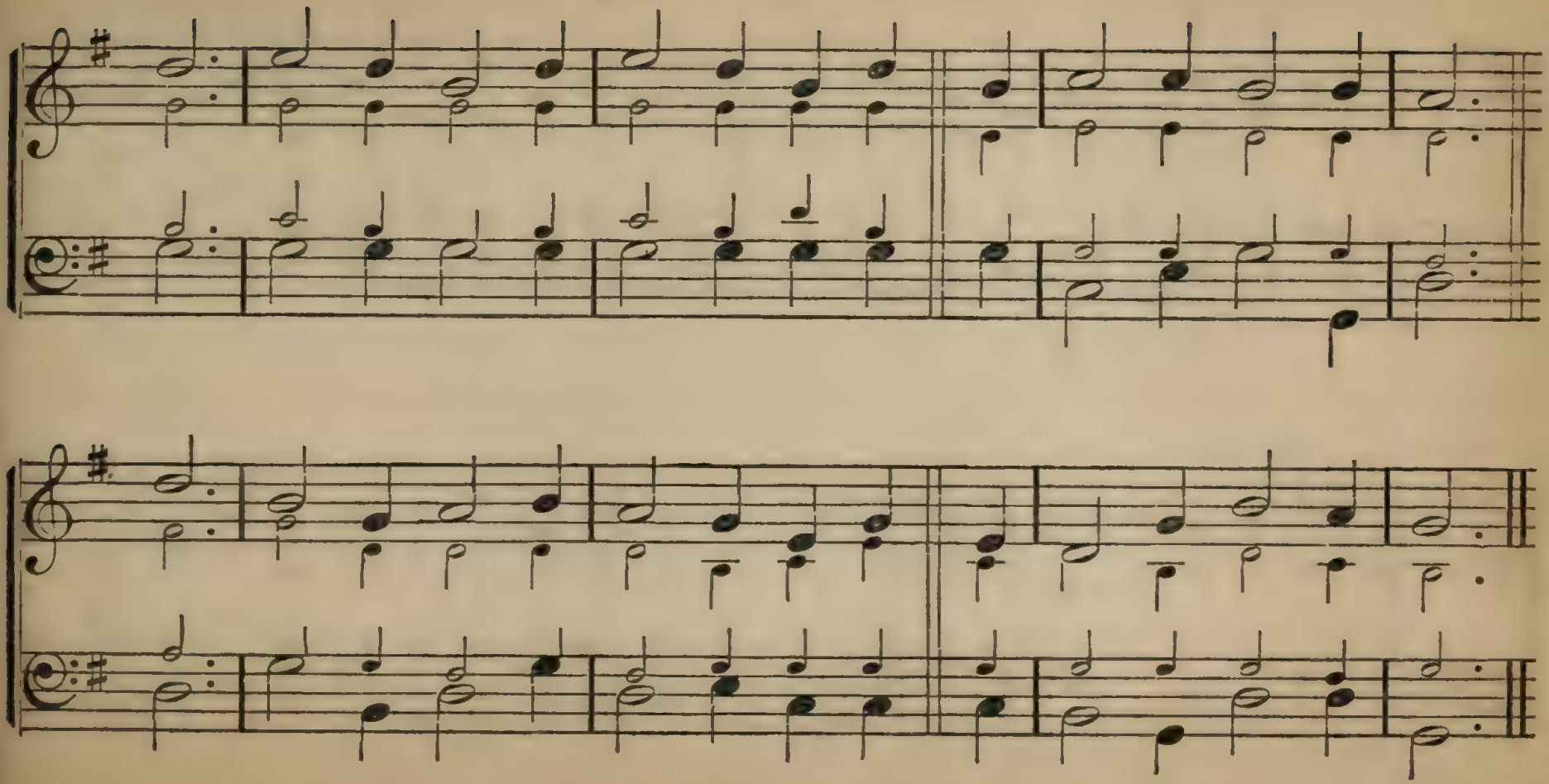
ZION. 8s, 7s & 4. (8.7.4.7.)



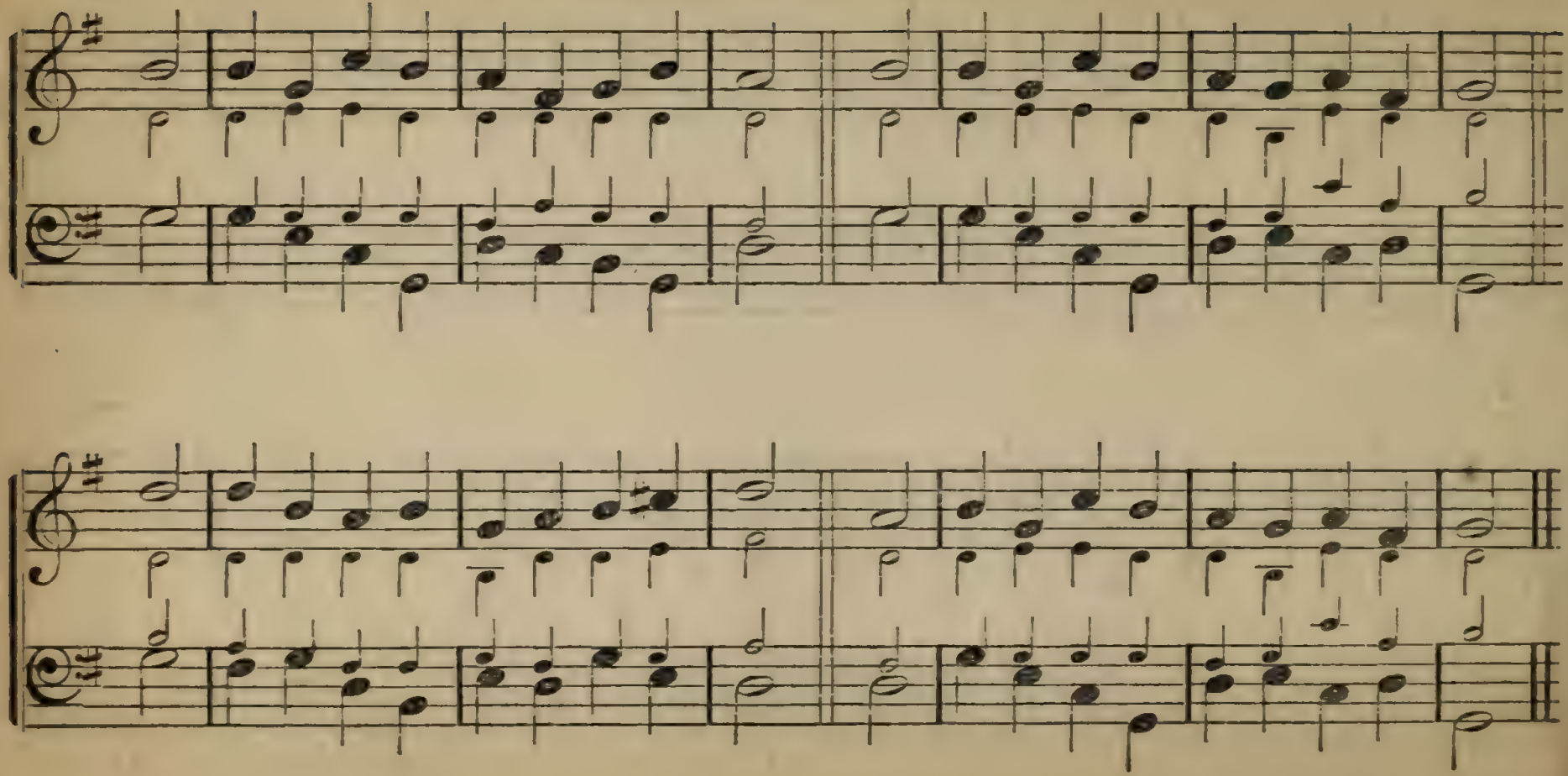


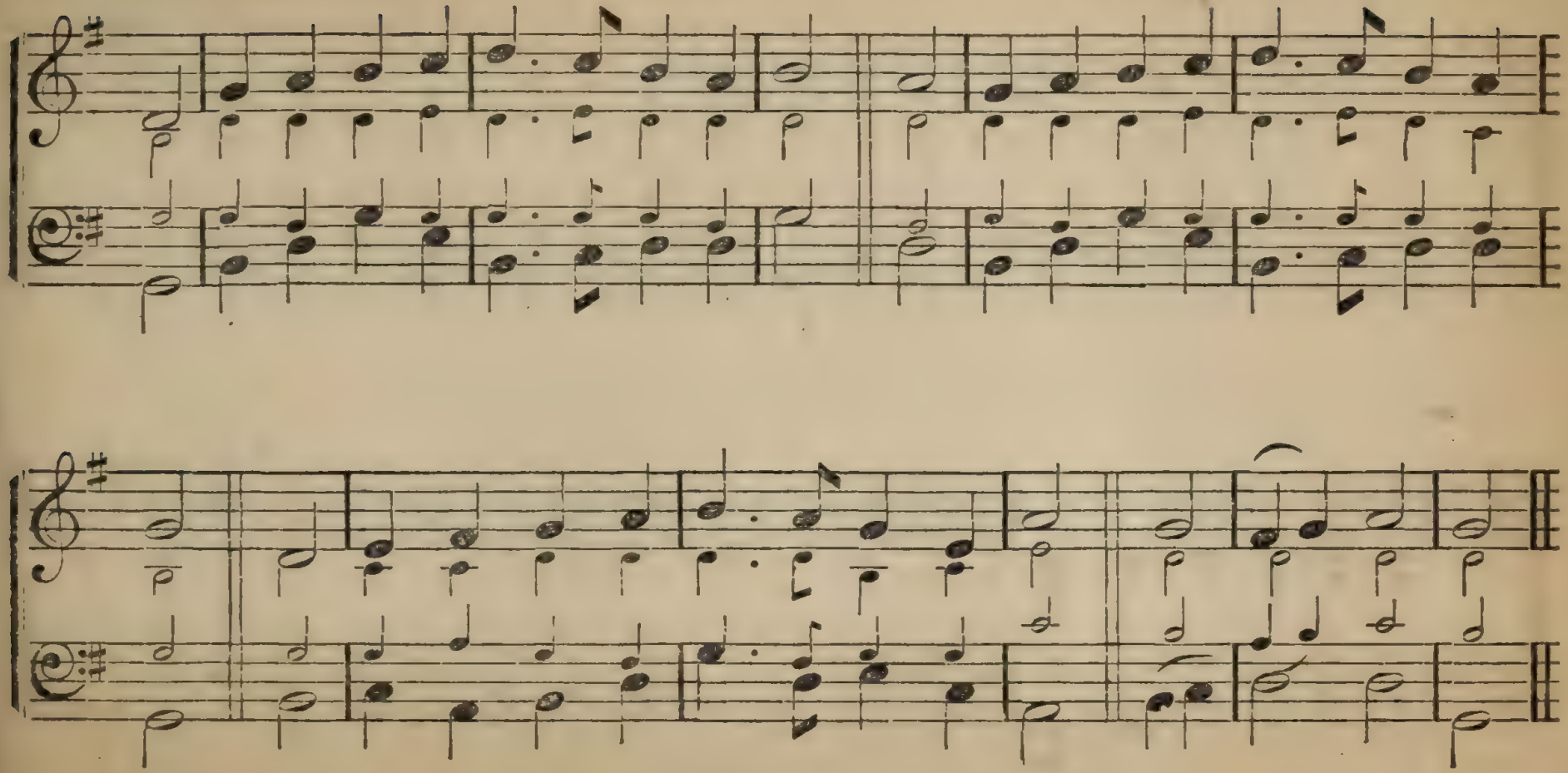
CALBRA. 9s & 6s. (9.6.9.6.9.6.9.6.)



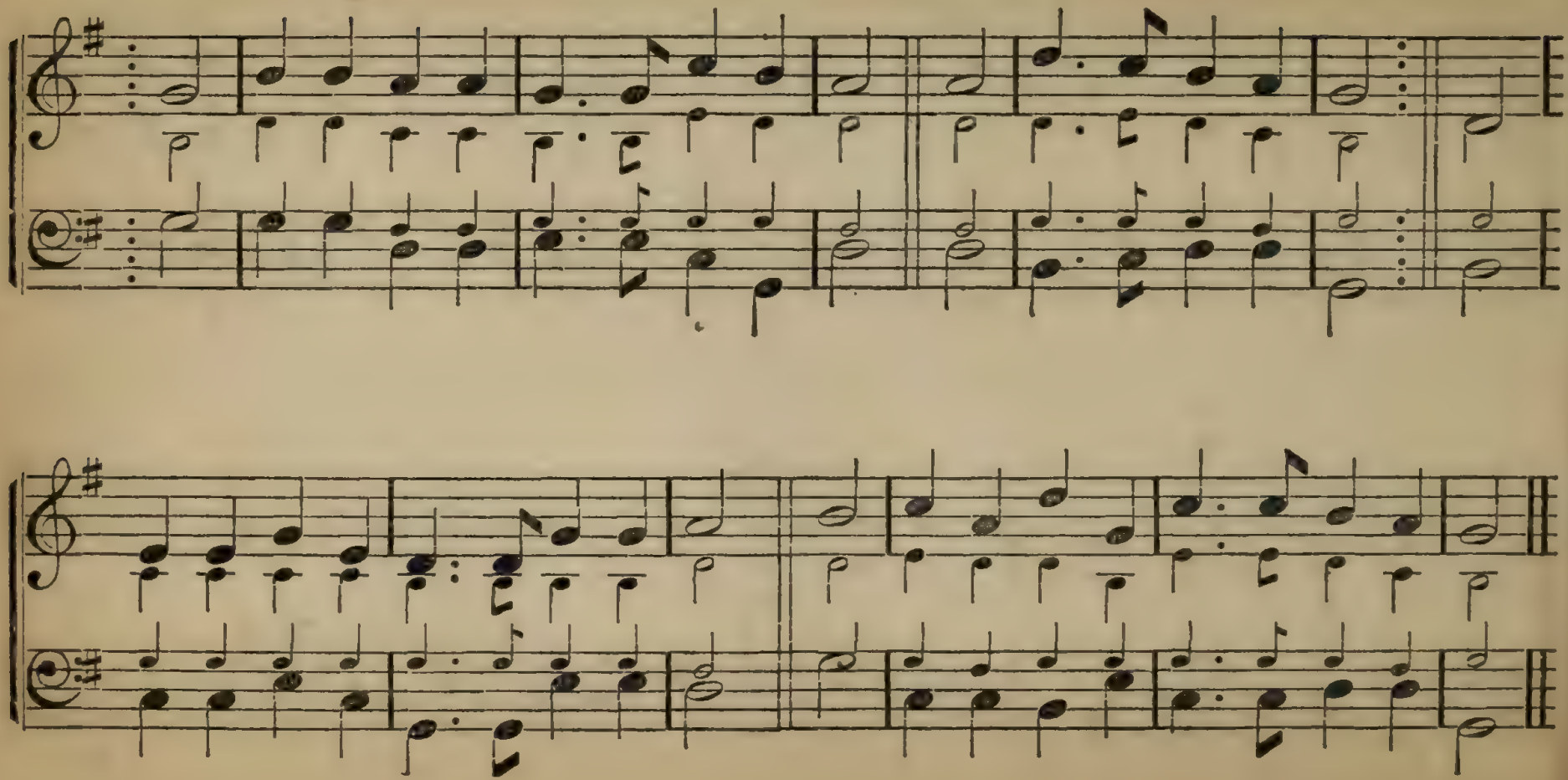


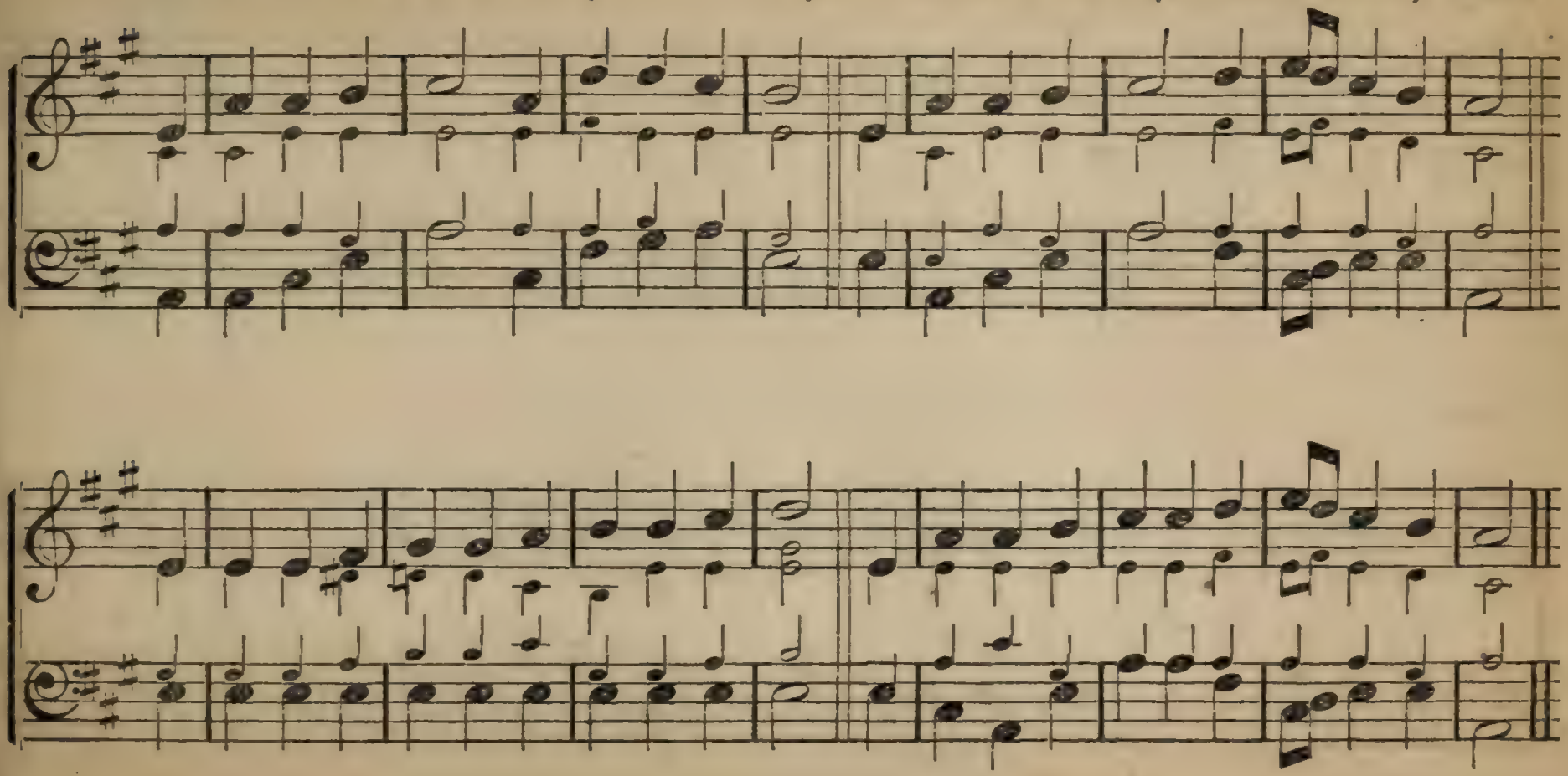
ONWELL. 10s. (10.10.10.10.)



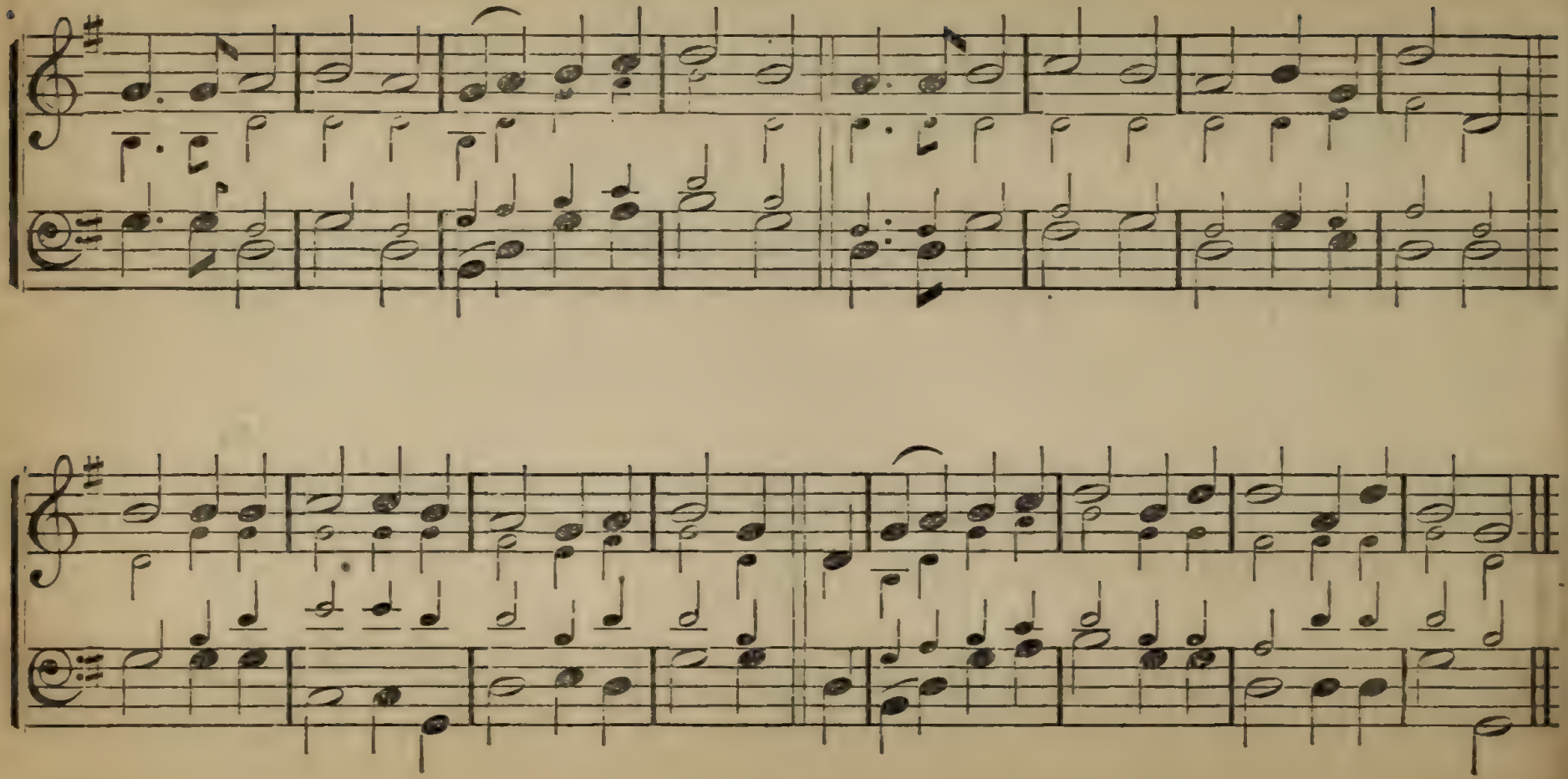


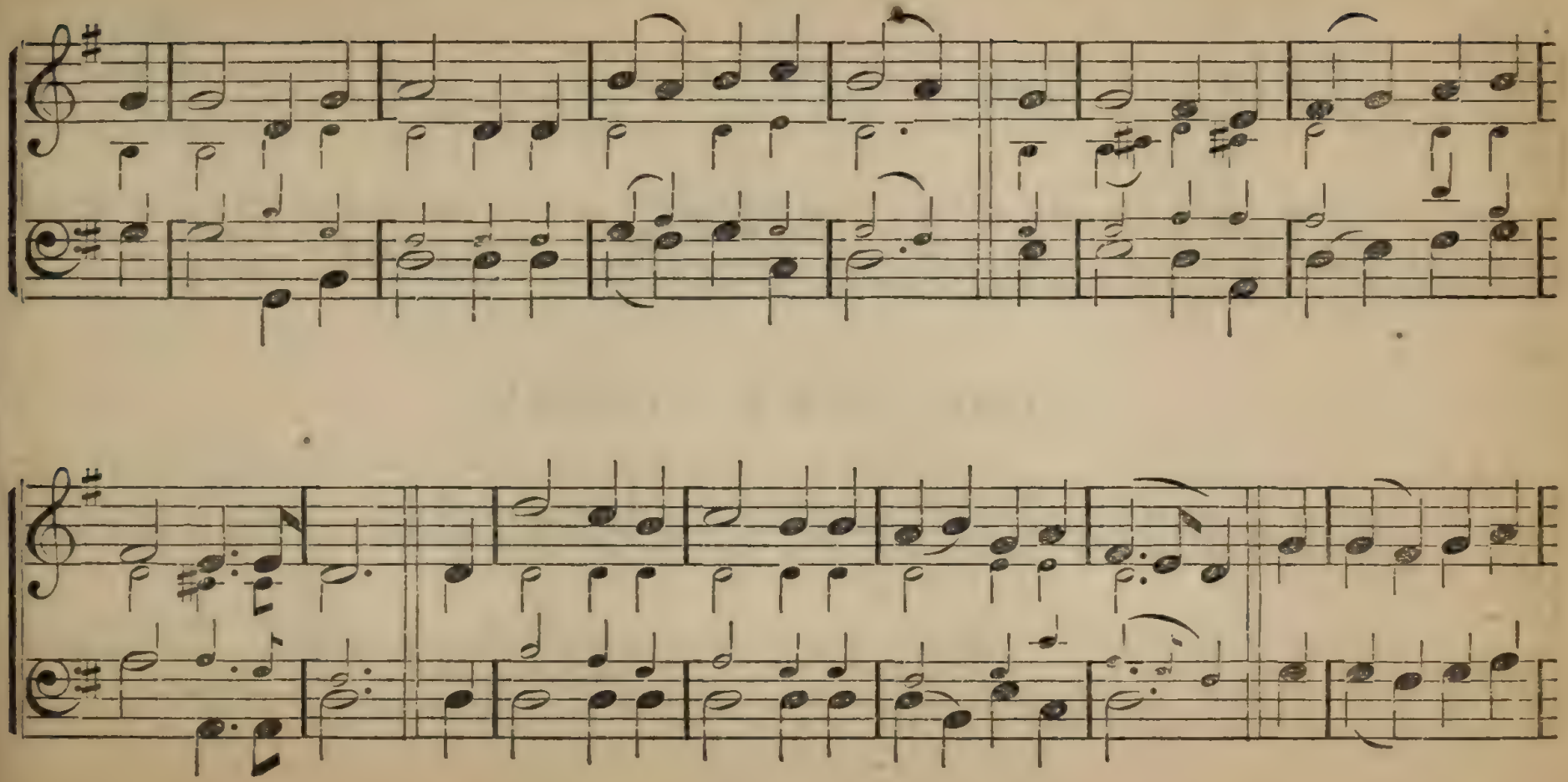
LANETON. 10s & 6s. (10.6.10.6.10.10.)



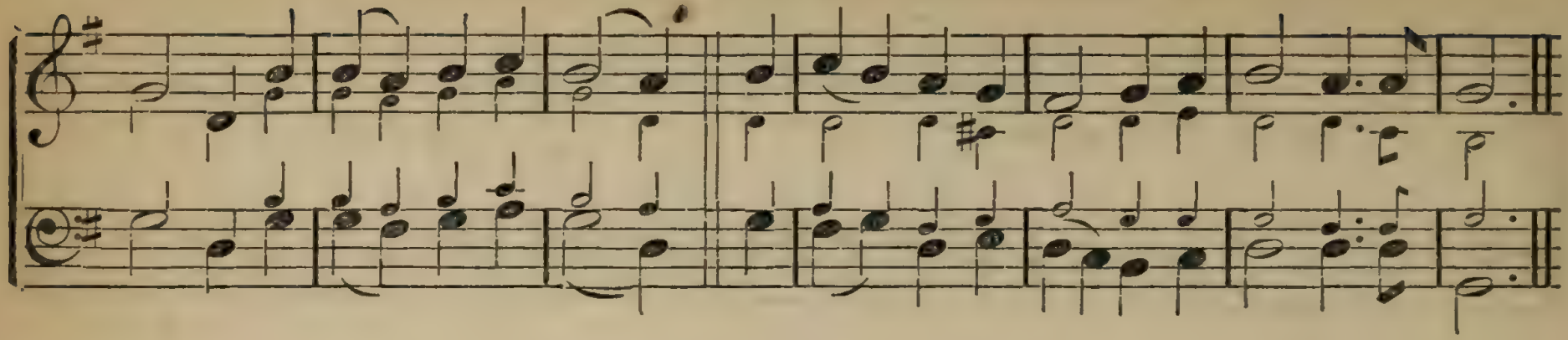


PAUL. 10s, 11s & 12s. (10.10.11.12.)

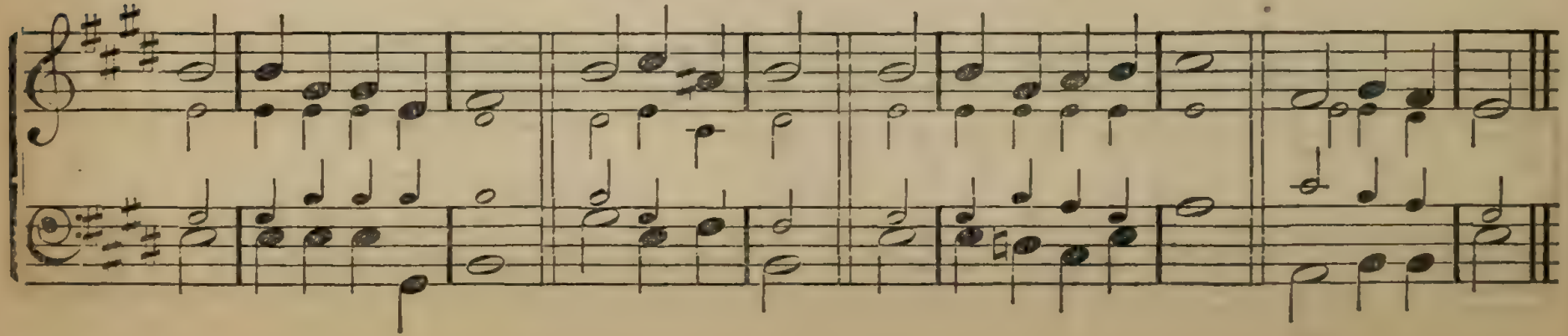


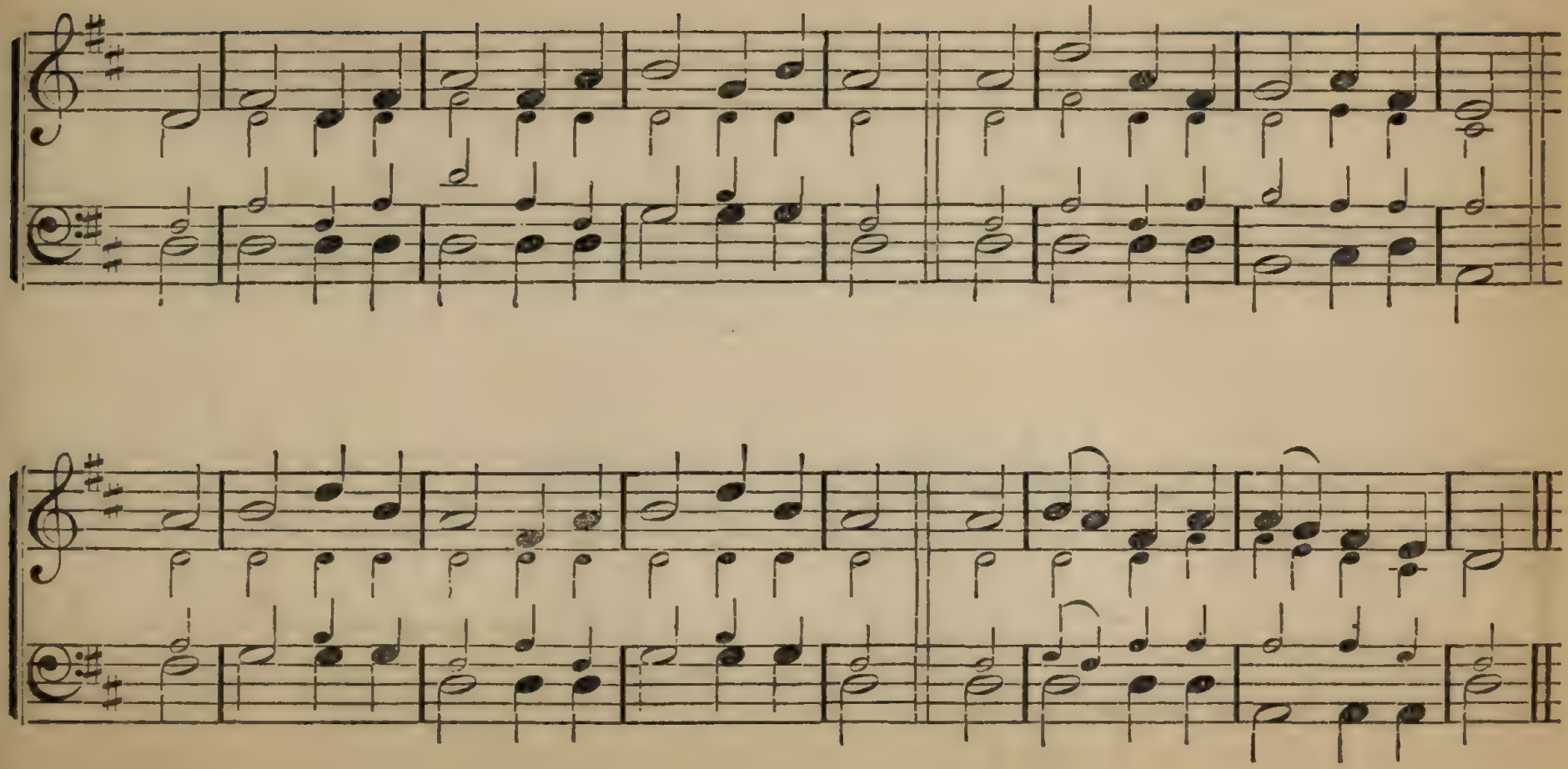


PORTUGUESE HYMN. (CONCLUDED.)

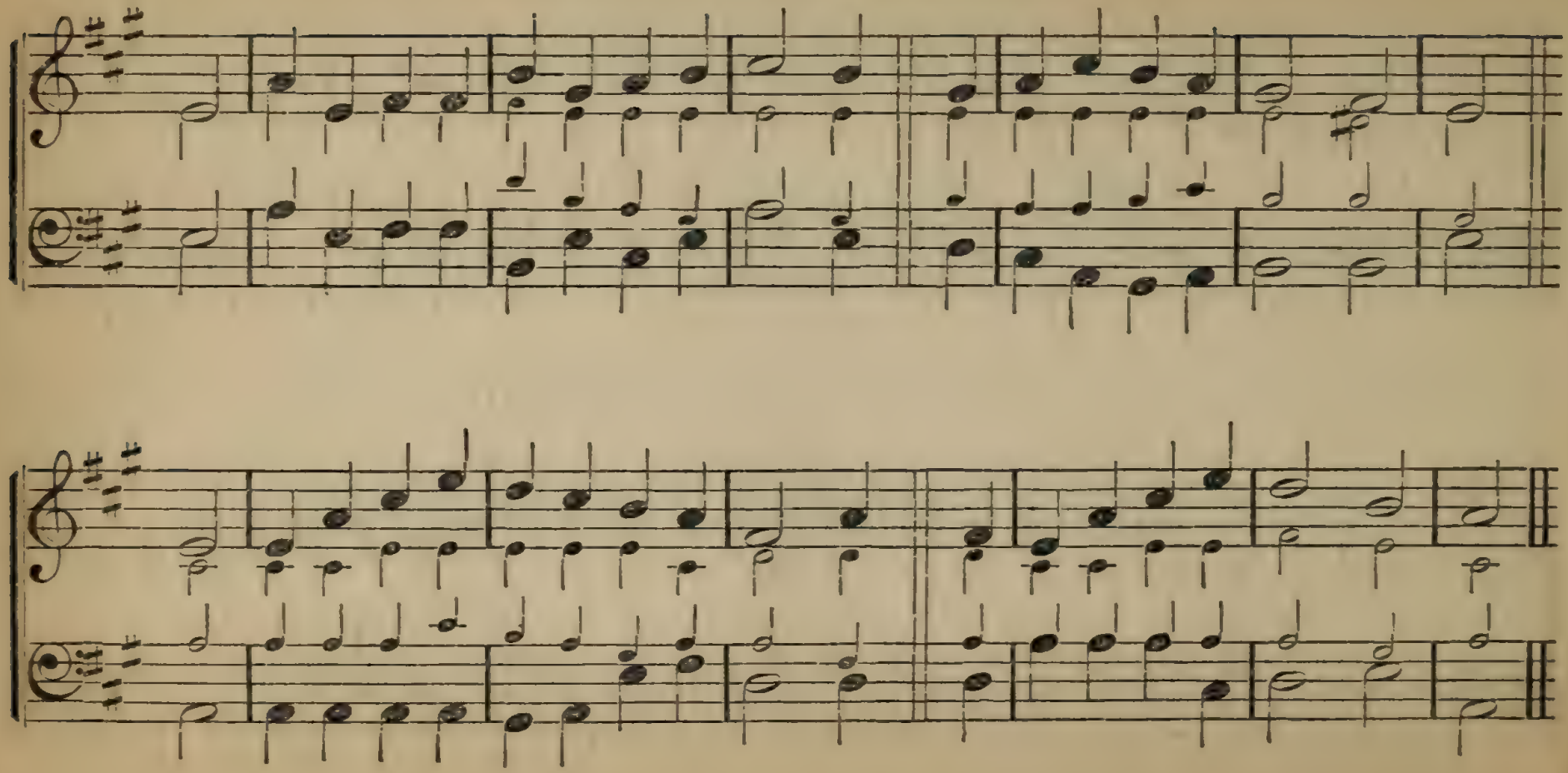


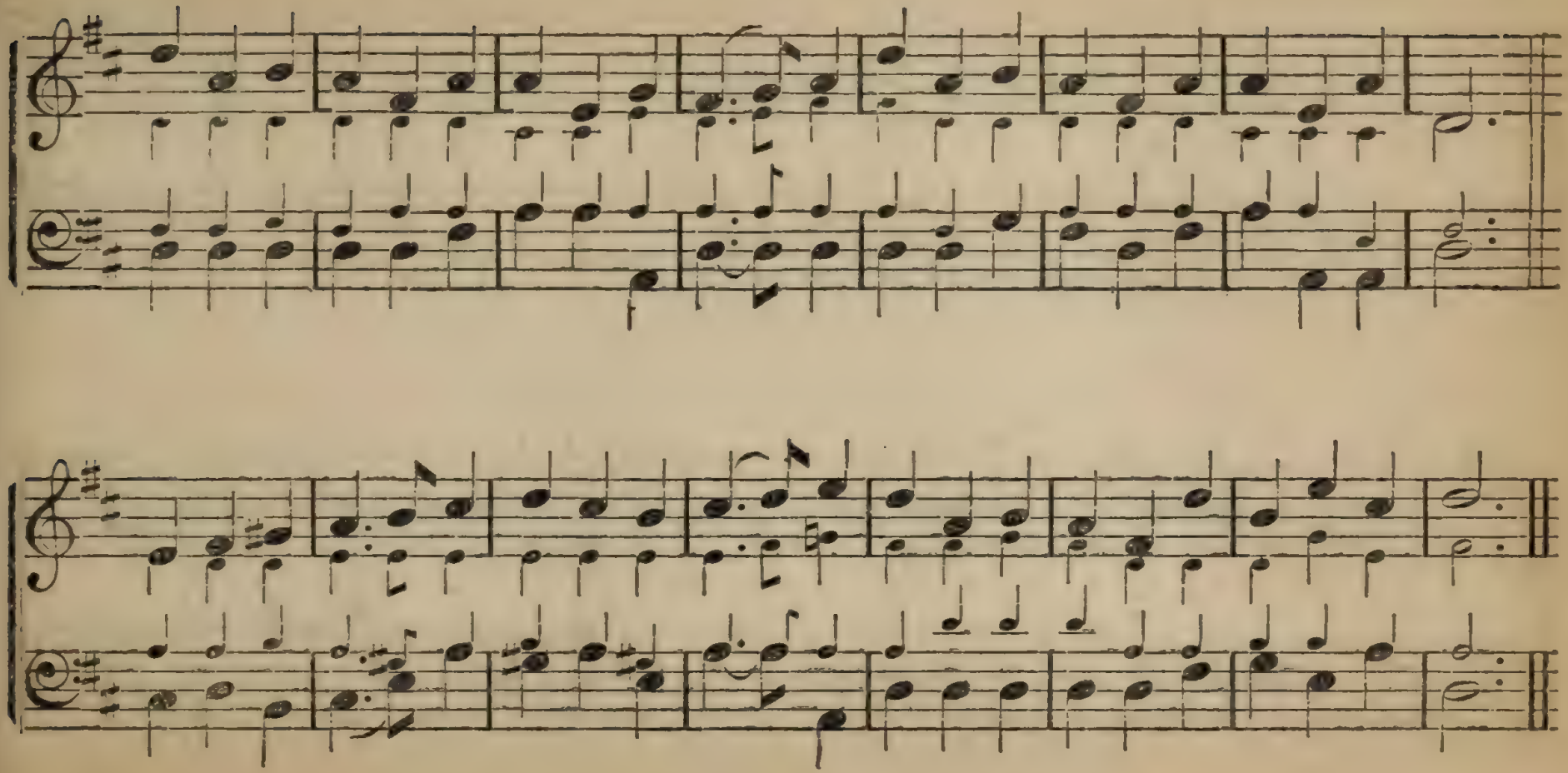
AMOY. 6s & 4s. (6.4.6.4.)



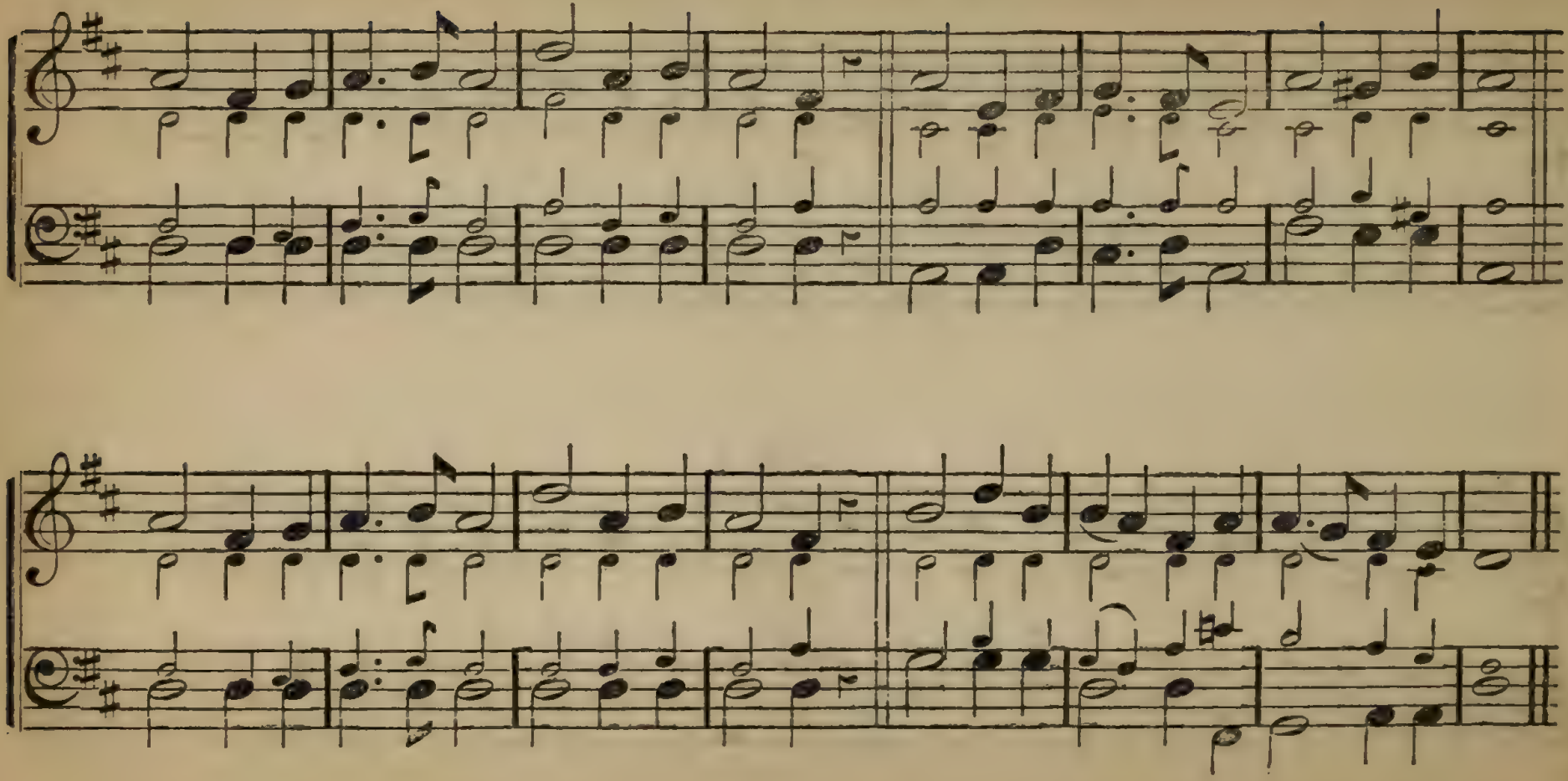


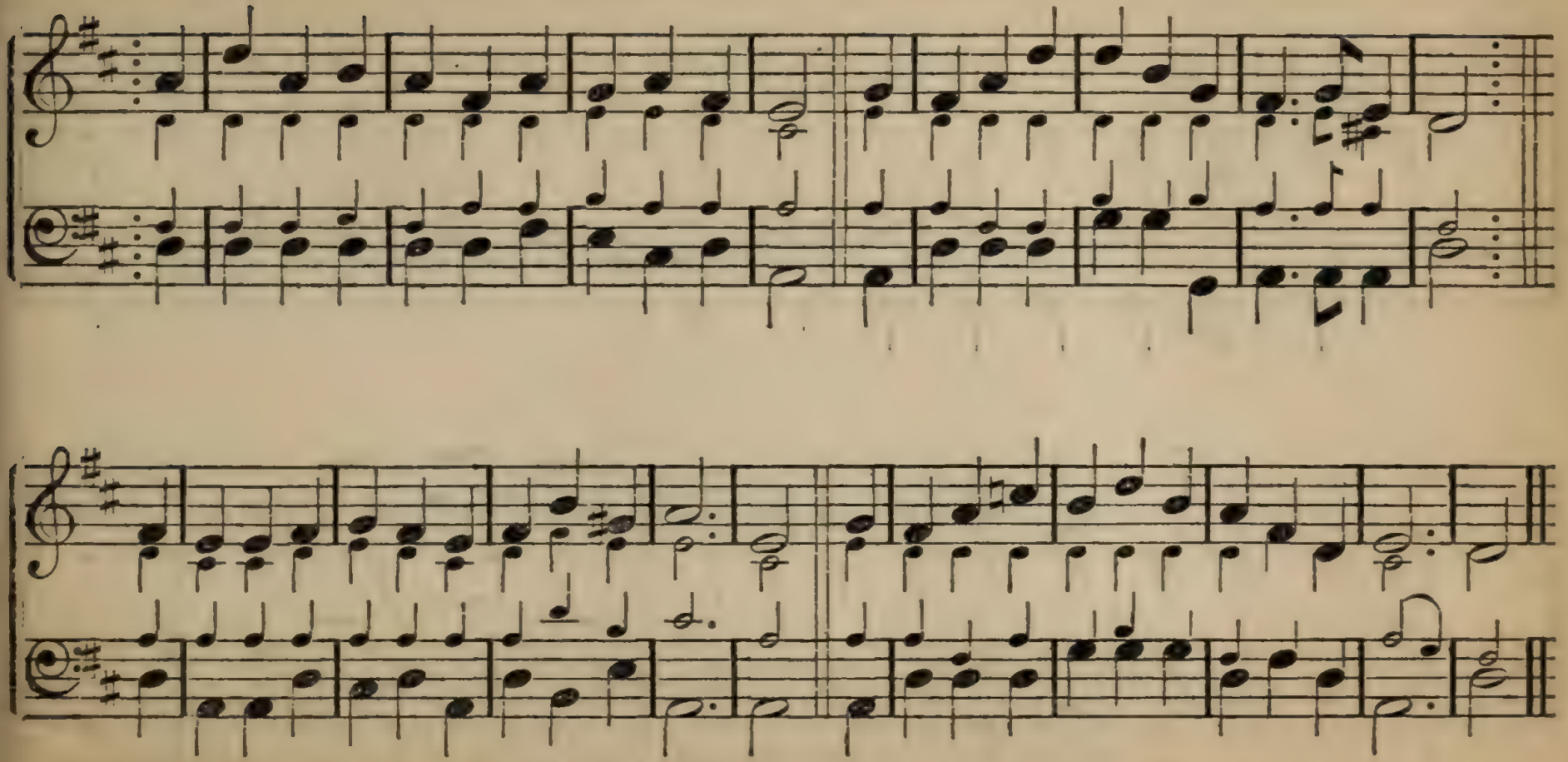
SIVAN. 11s & 8s. (11.8.11.8.)

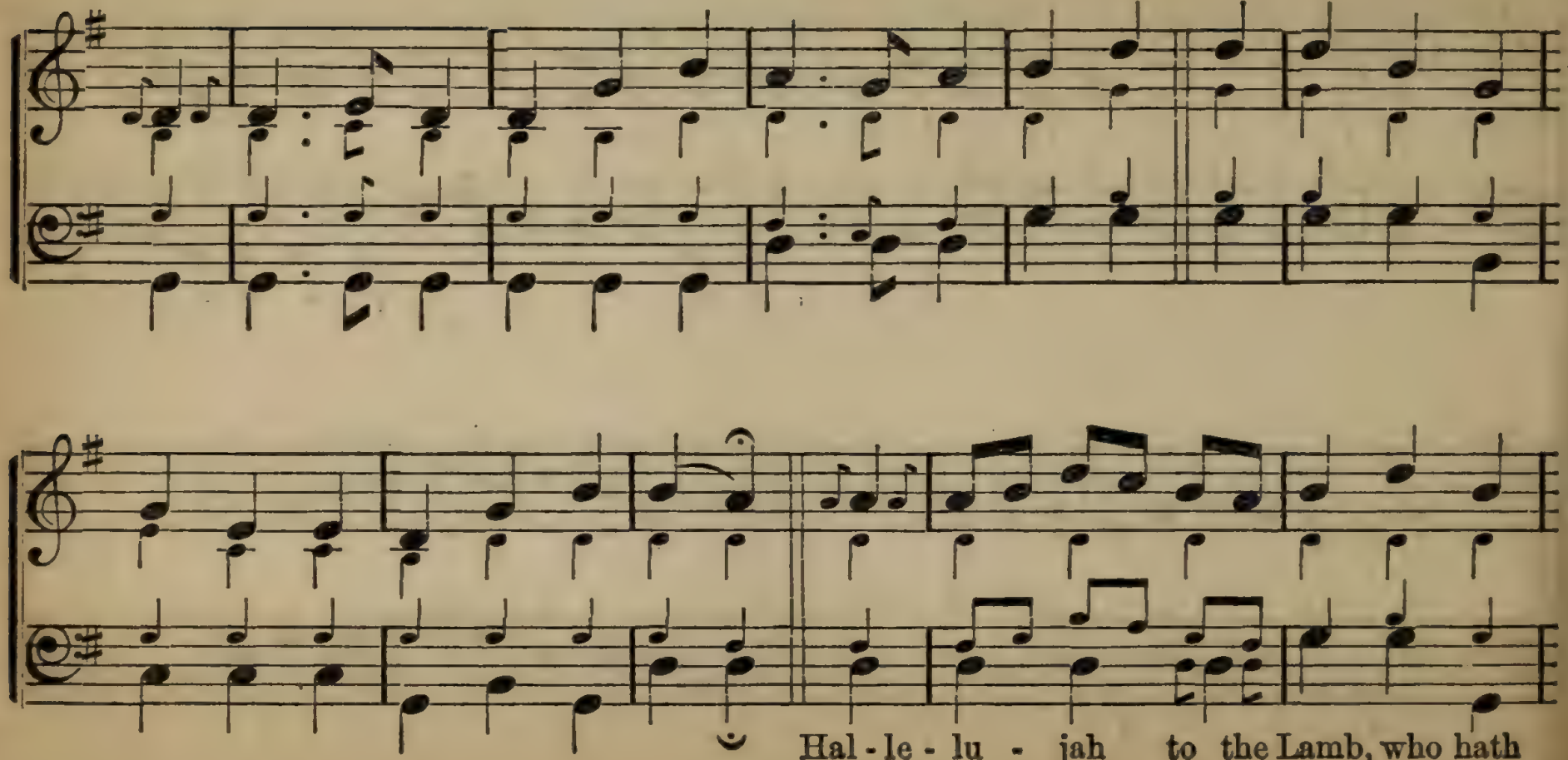


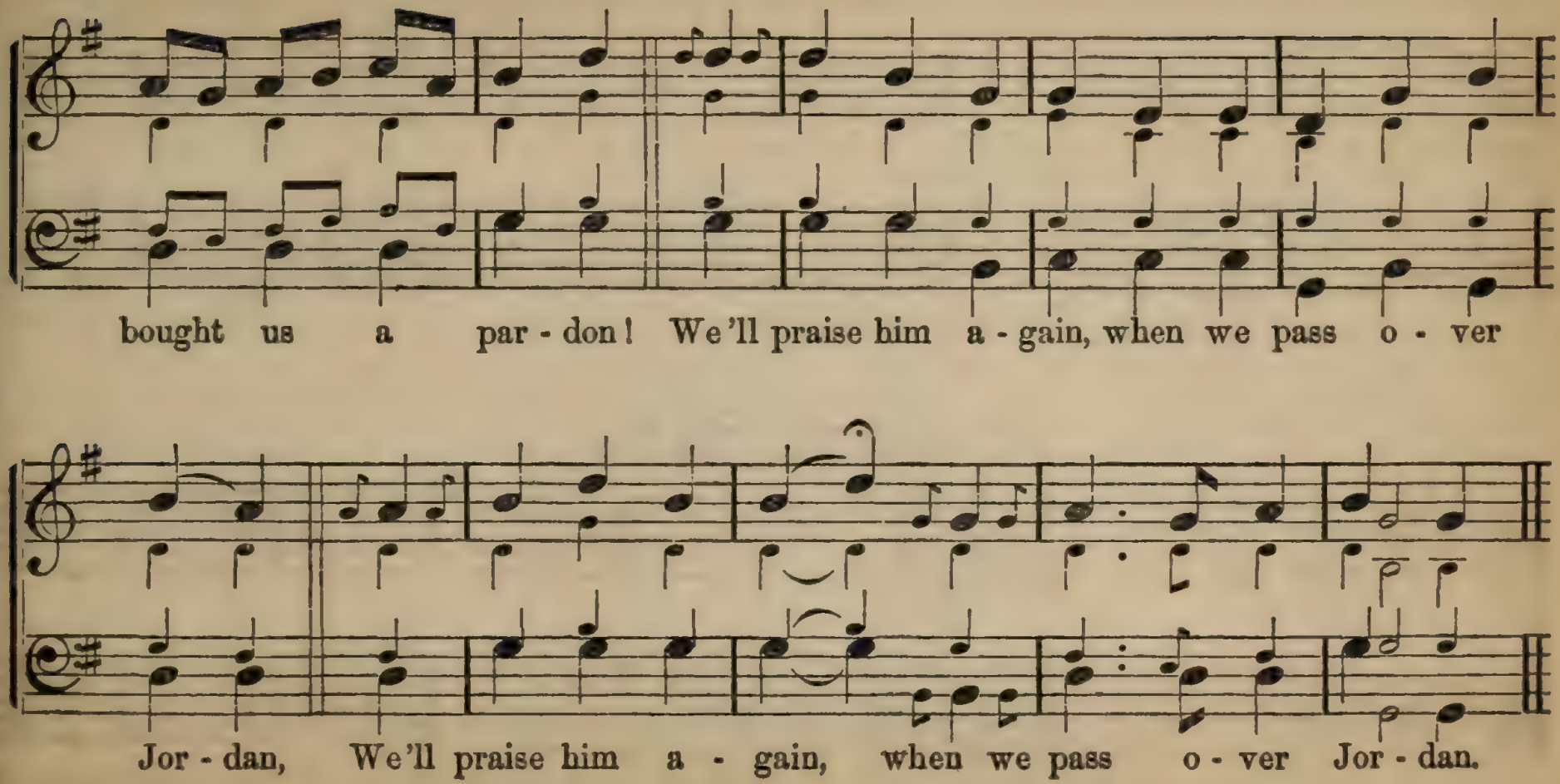


STELLA. 11s & 10s. (11.10.11.10.)

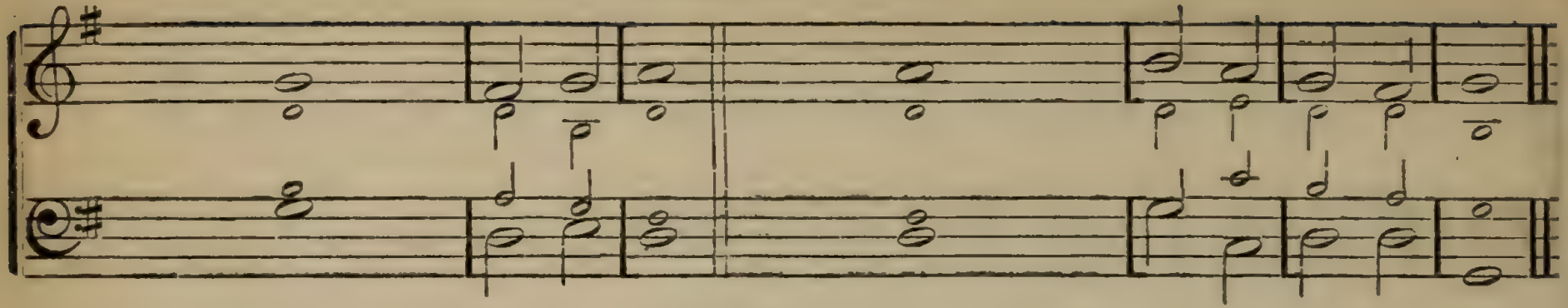




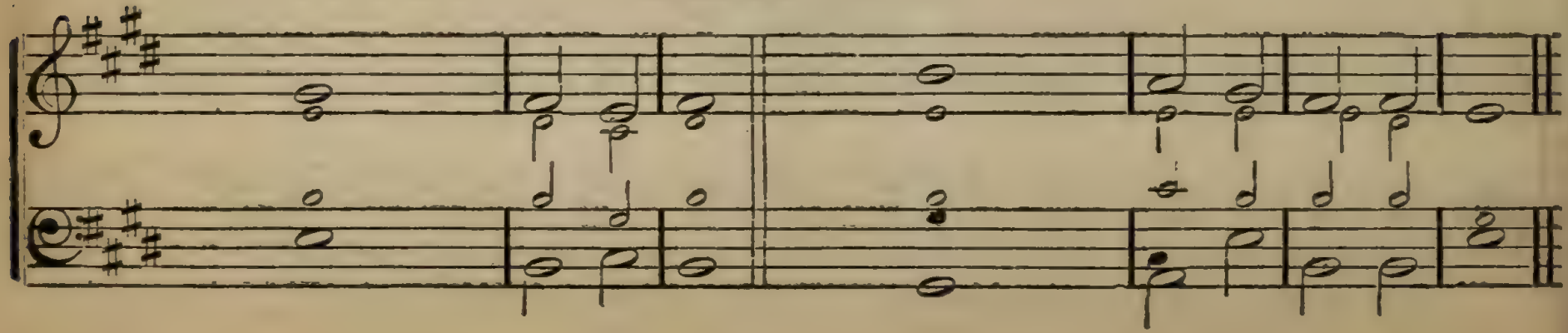

Hal - le - lu - jah to the Lamb, who hath


bought us a par - don! We'll praise him a - gain, when we pass o - ver
Jor - dan, We'll praise him a - gain, when we pass o - ver Jor - dan.

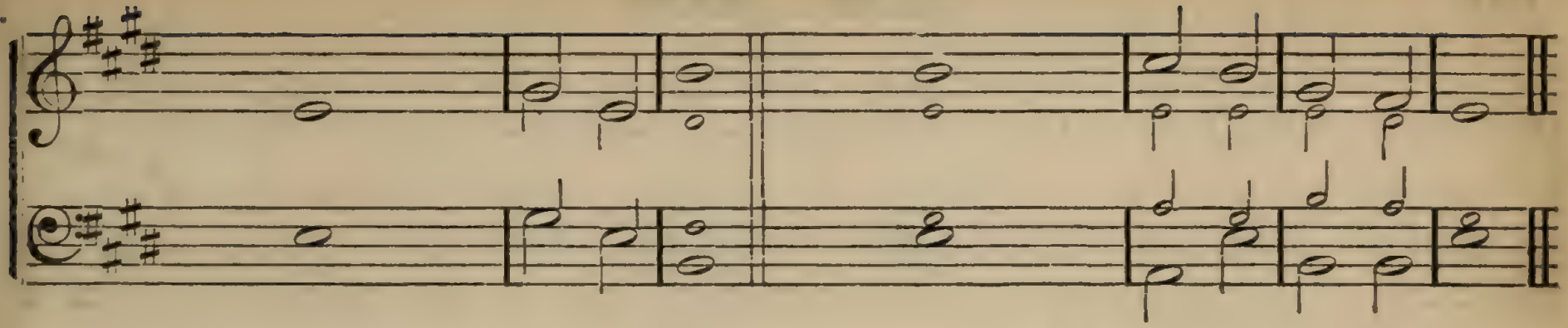
CHANT. No. I.



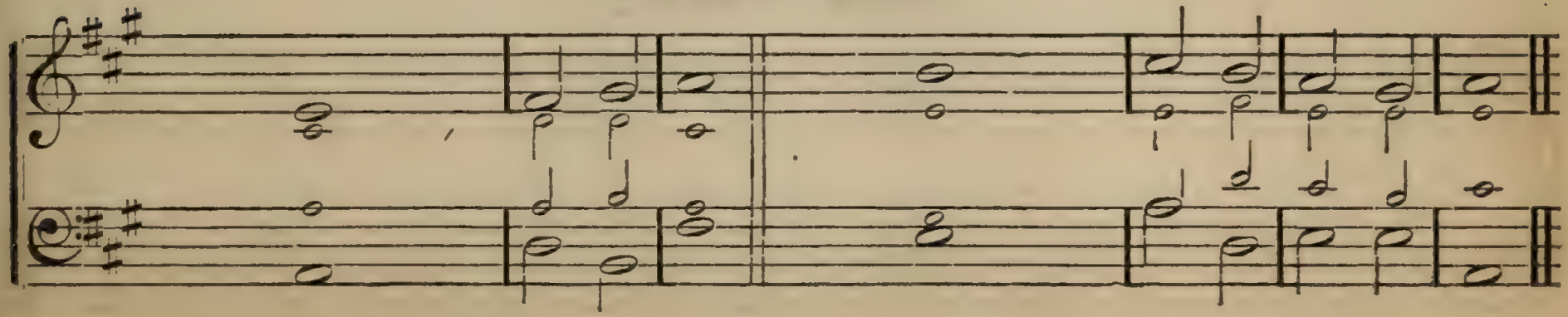
CHANT. No. II.



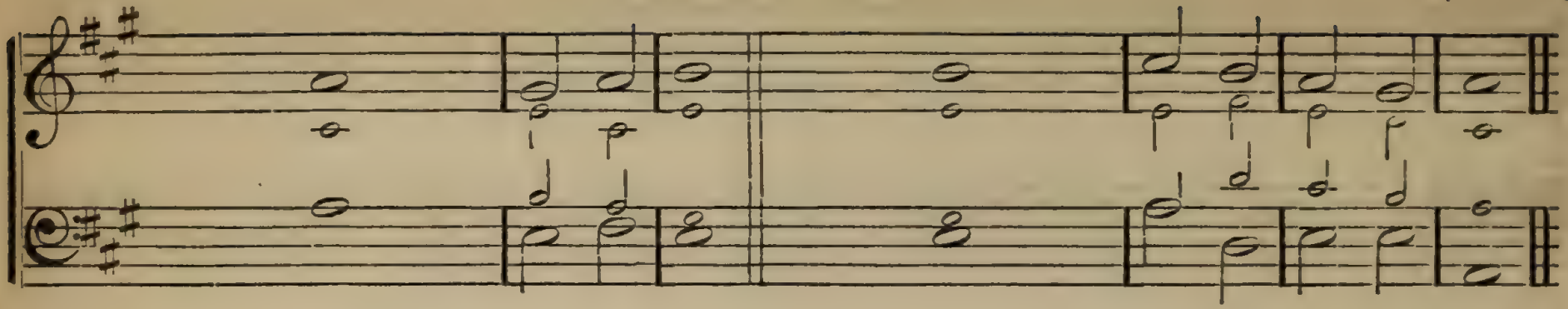
CHANT. No. III.



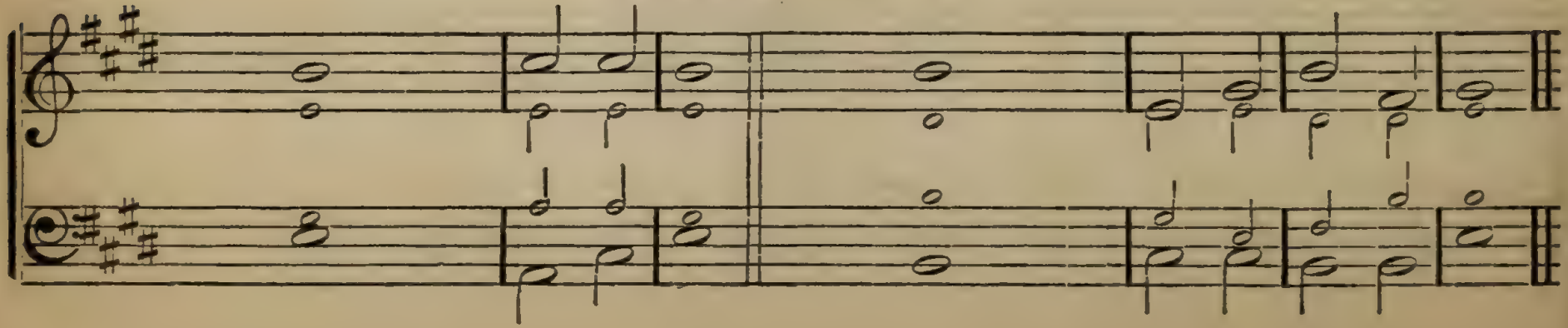
CHANT. No. IV.



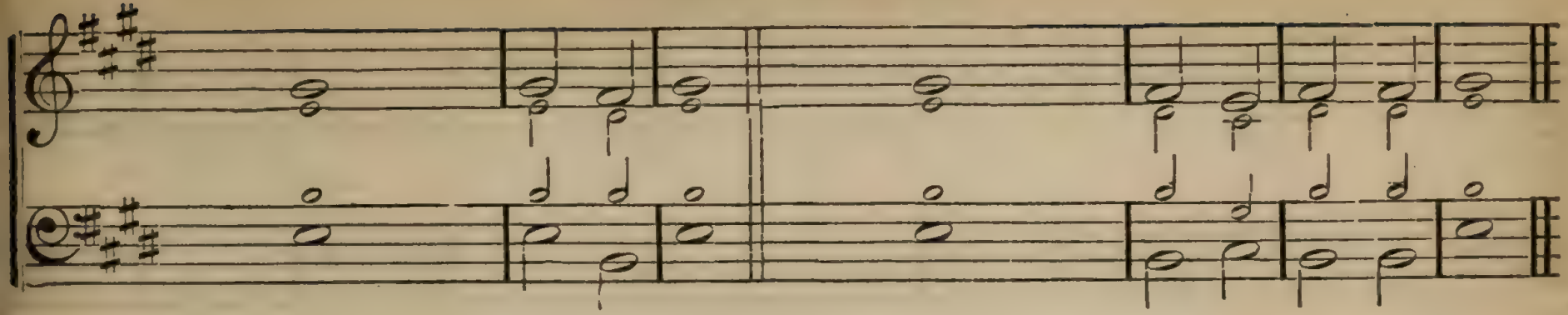
CHANT. No. V.



CHANT. No. VI.

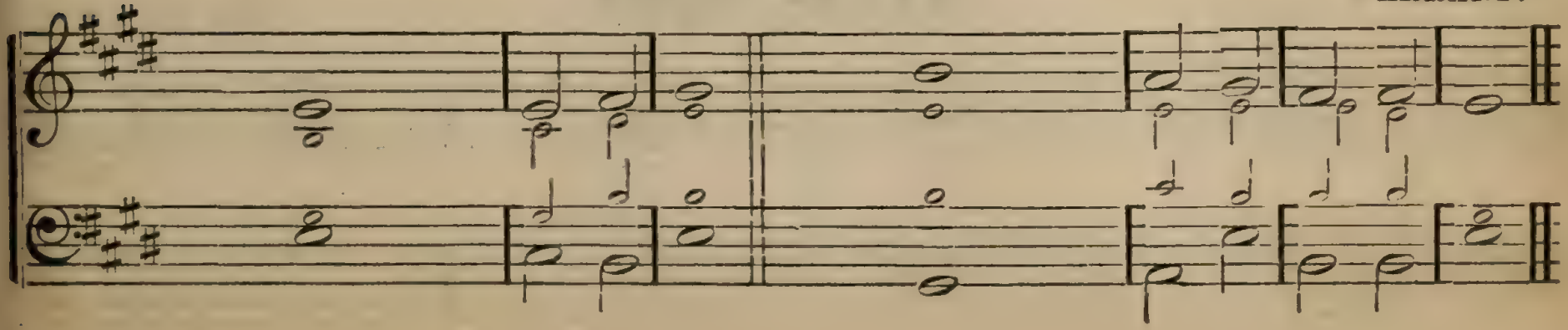


CHANT. No. VII.

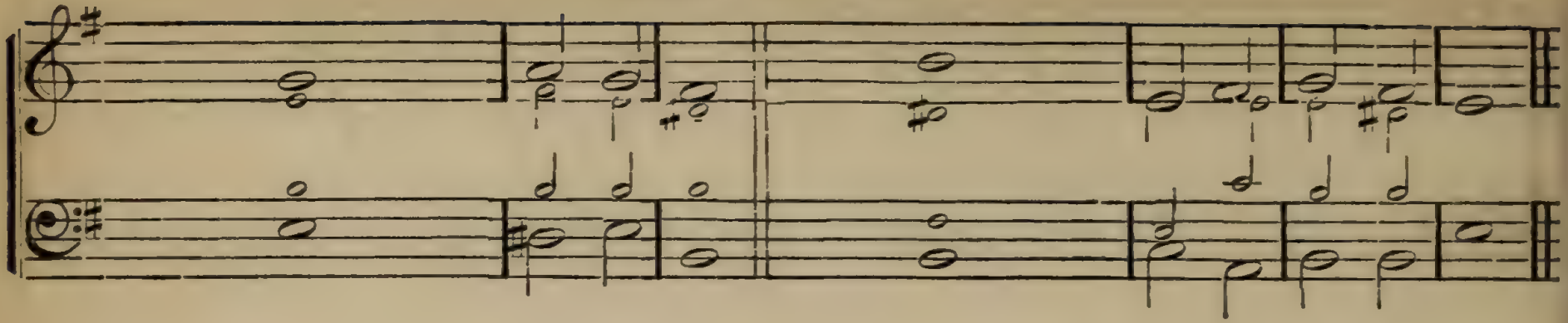


CHANT. No. VIII.

FARRANT.

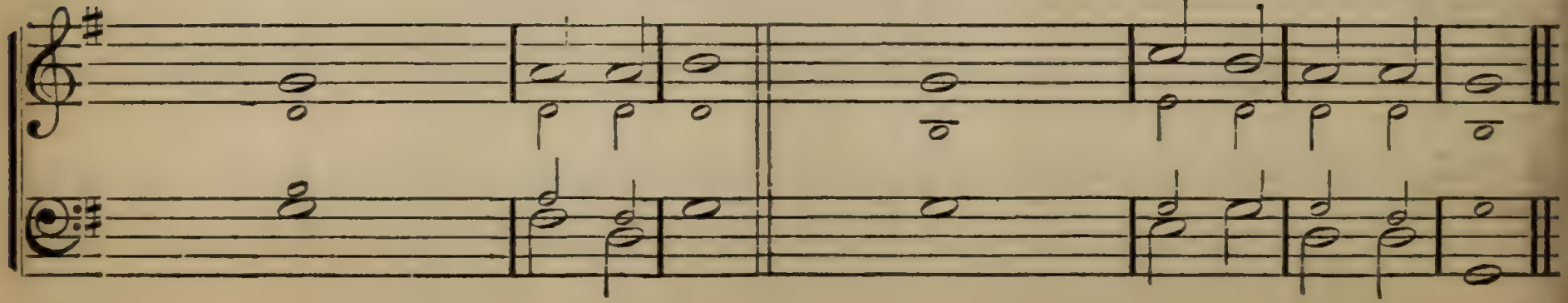


CHANT. No. IX.

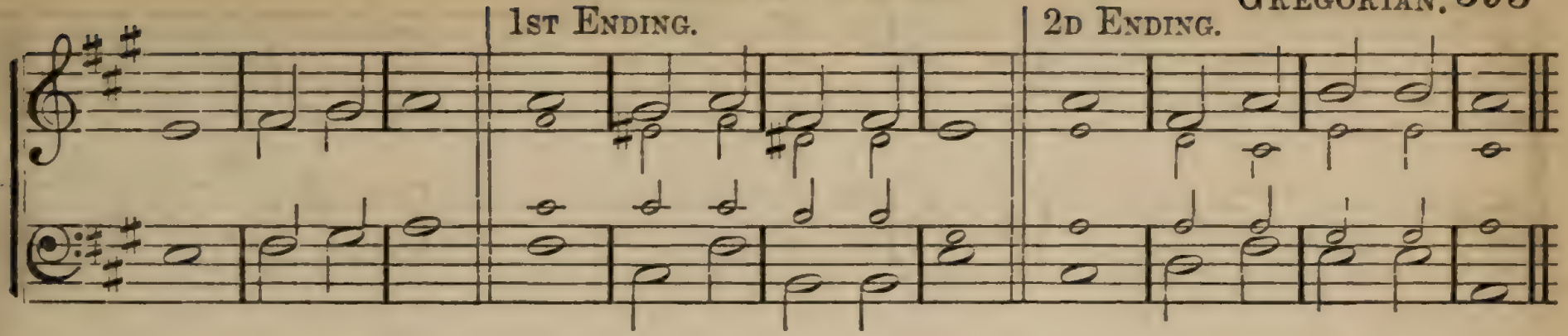


CHANT. No. X.

DR. TURNER.

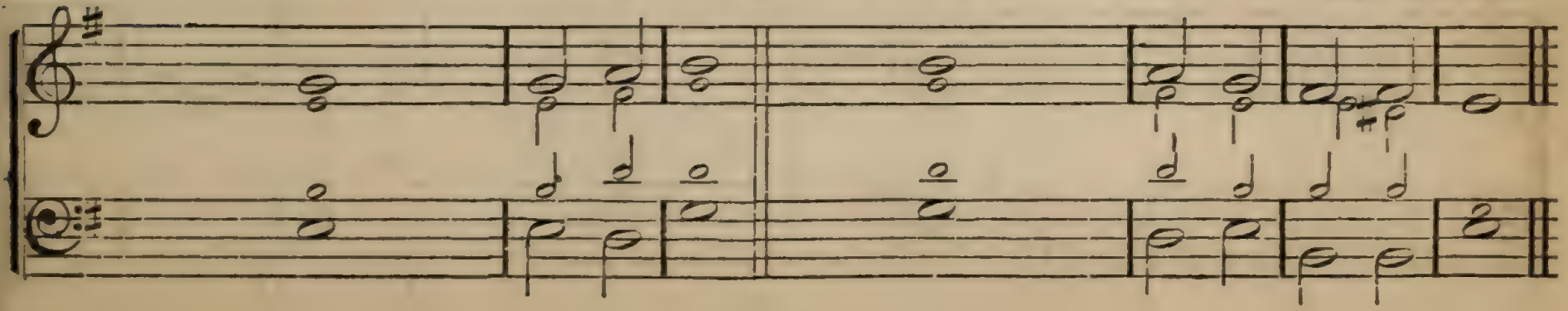


CHANT. No. XI.

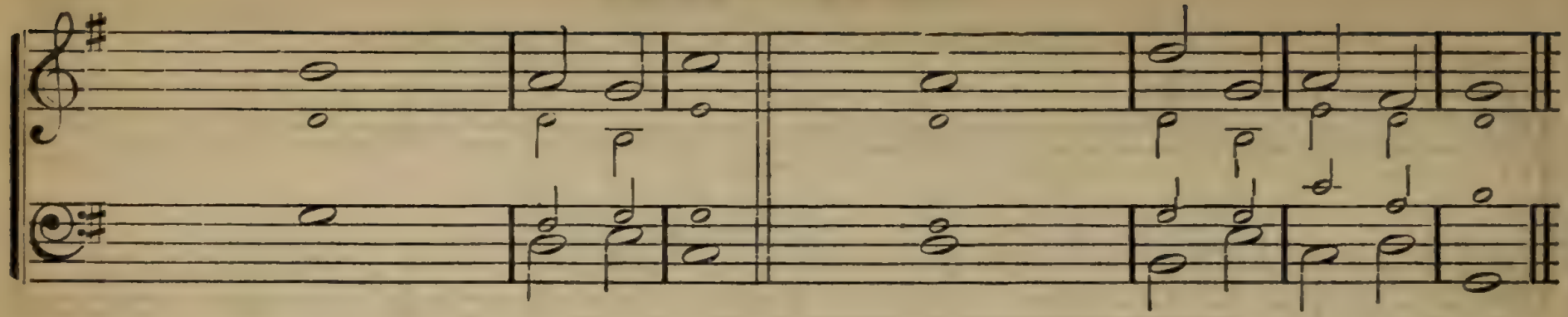


CHANT. No. XII.

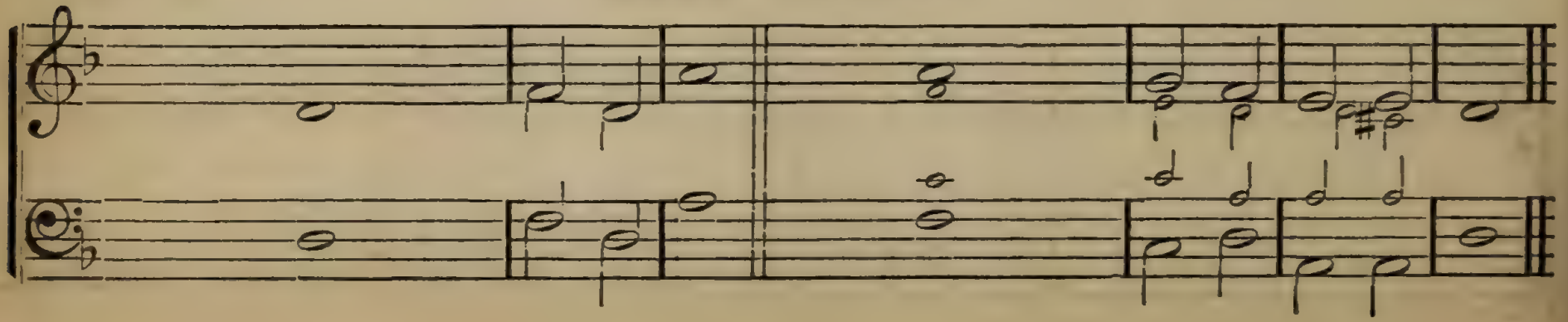
DR. BLOW.



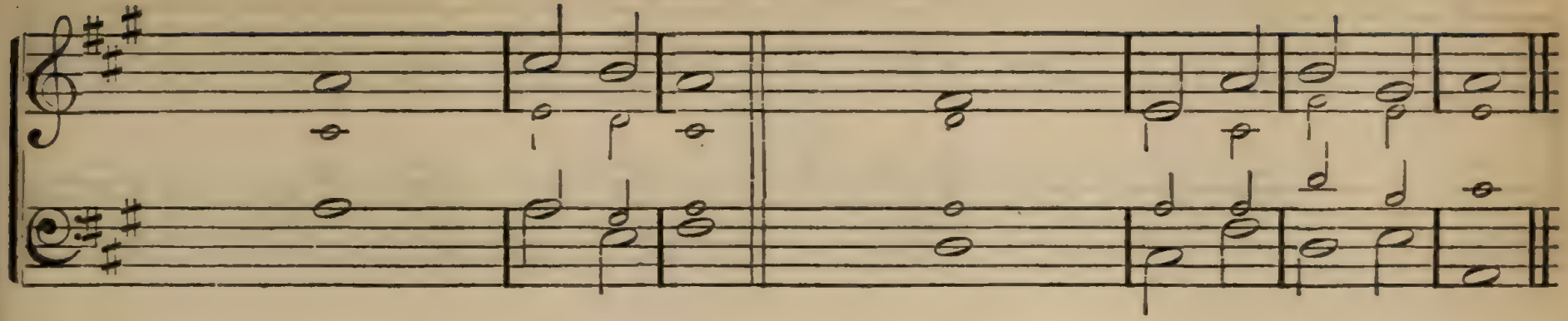
CHANT. No. XIII.



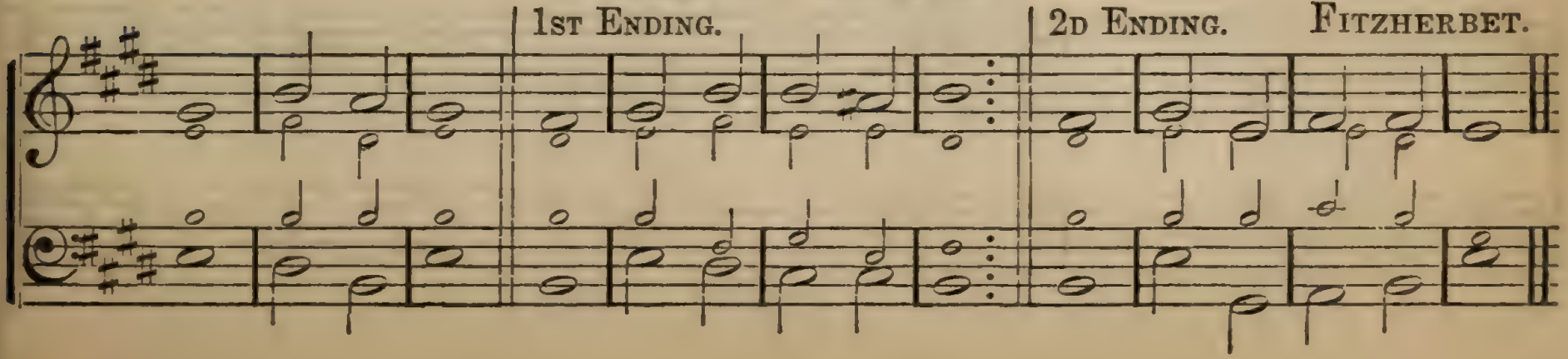
CHANT. No. XIV.



CHANT. No. XV.

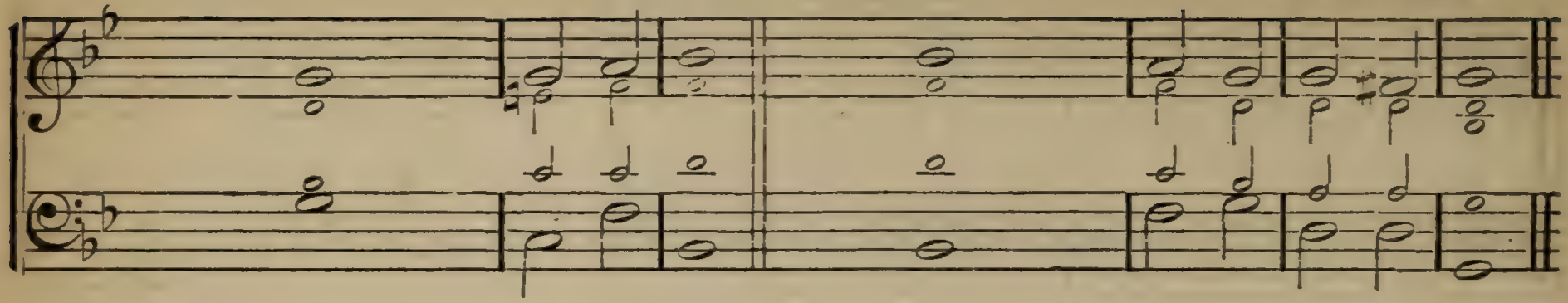


CHANT. No. XVI.

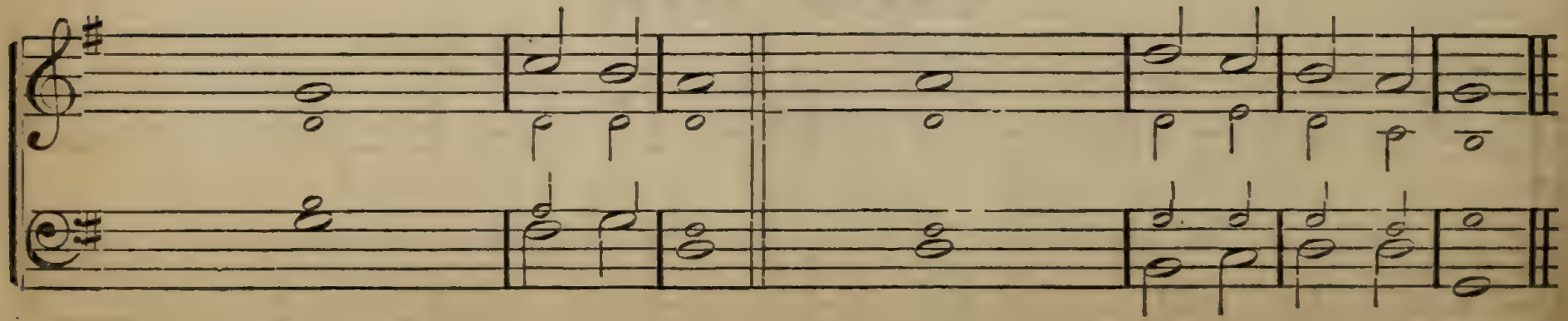


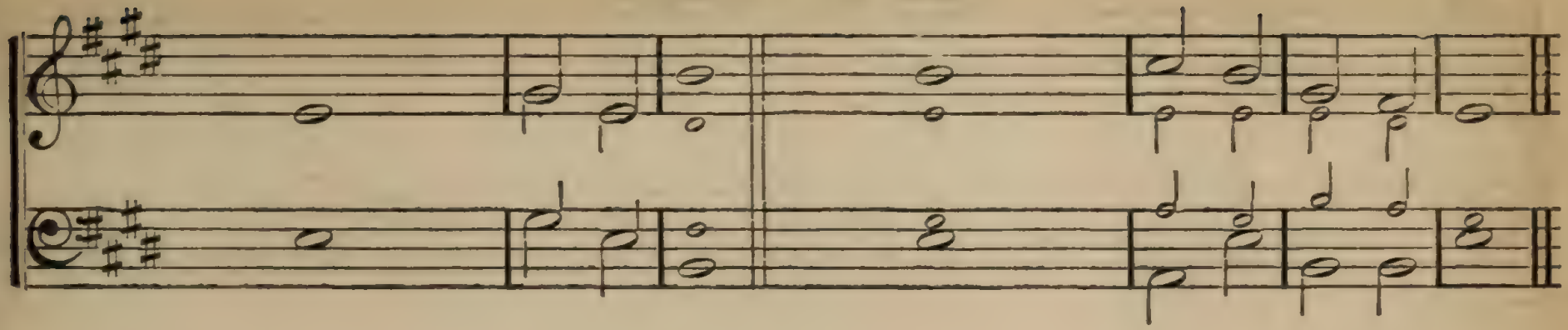
CHANT. No. XVII.

DR. GREEN.

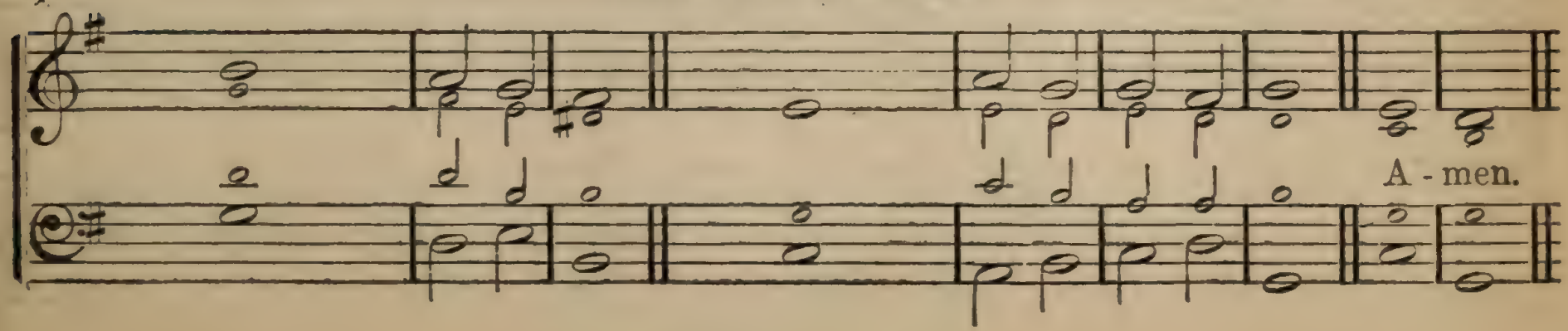


CHANT. No. XVIII.

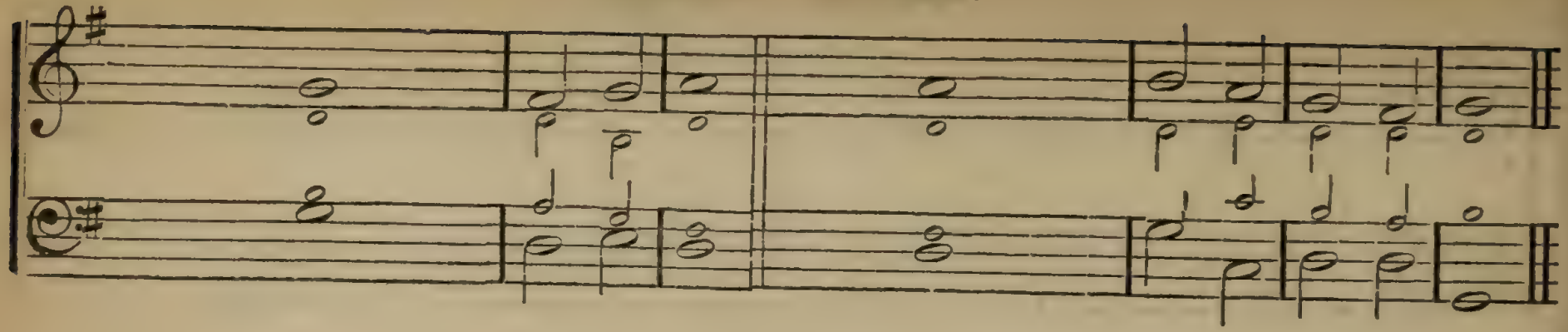




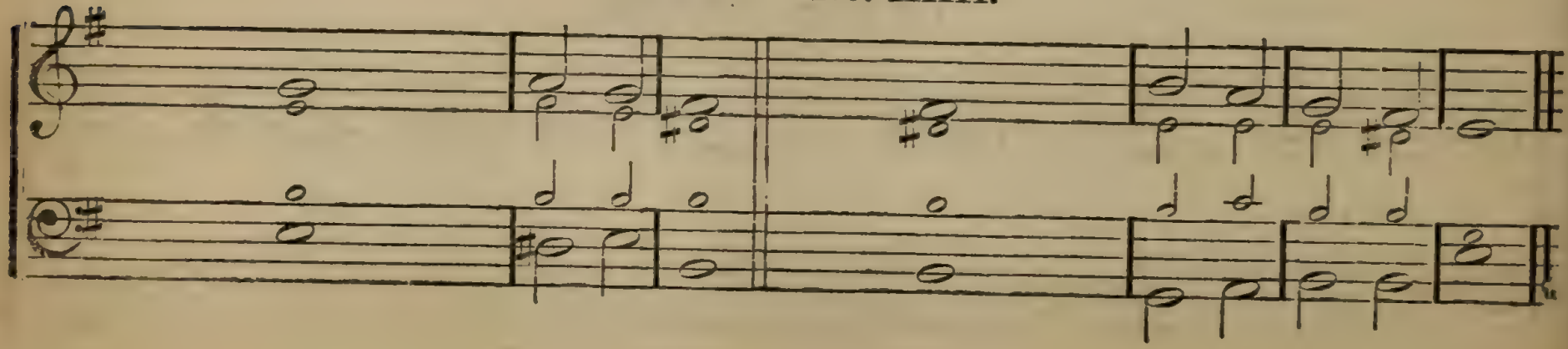
CHANT. No. XX.



CHANT. No. XXI.



CHANT. No. XXII.

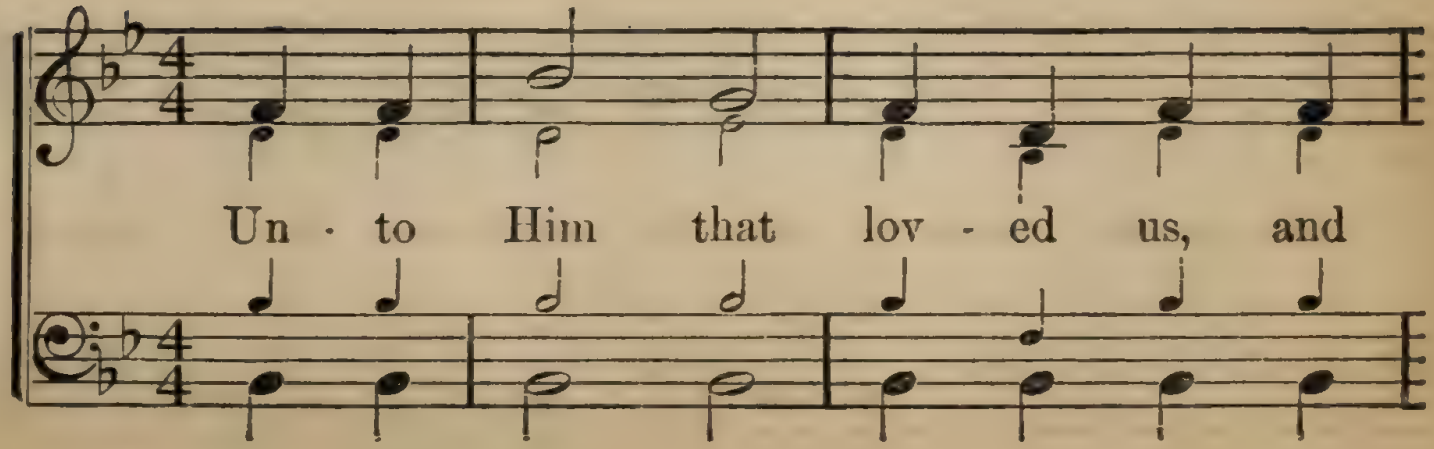


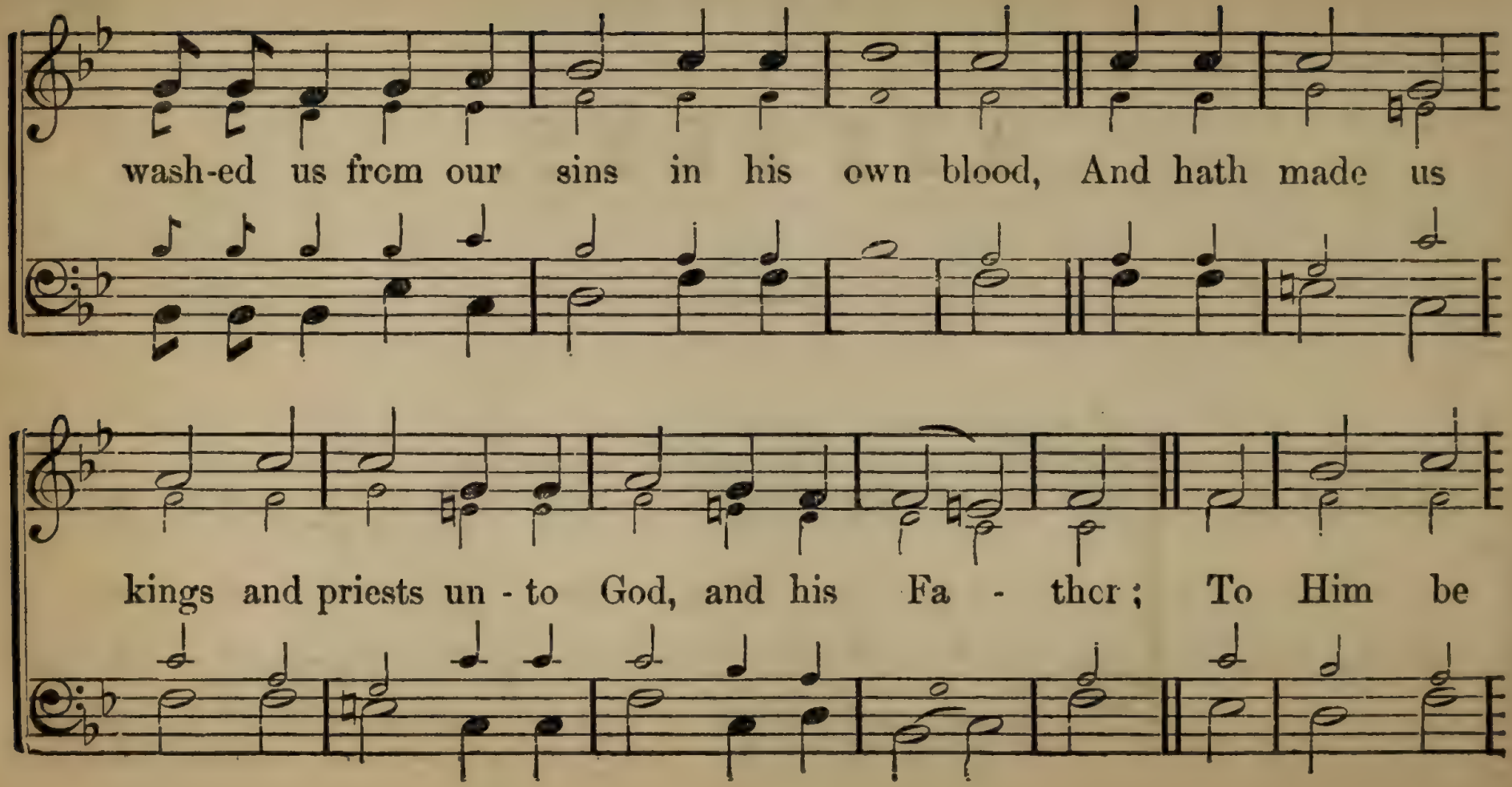
ANTHEMS.

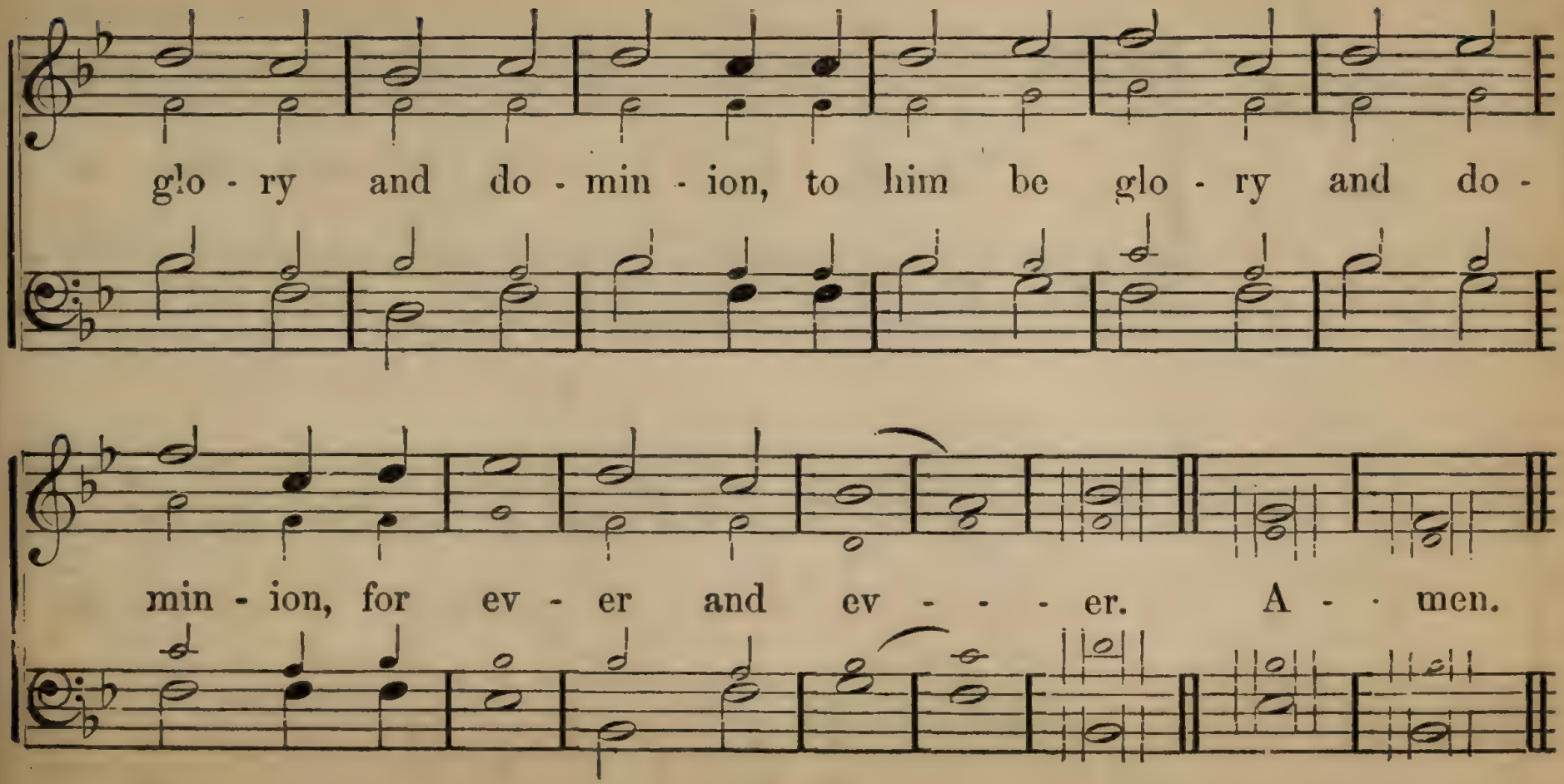
ANTHEM.

1.

REV. i. 5, 6.



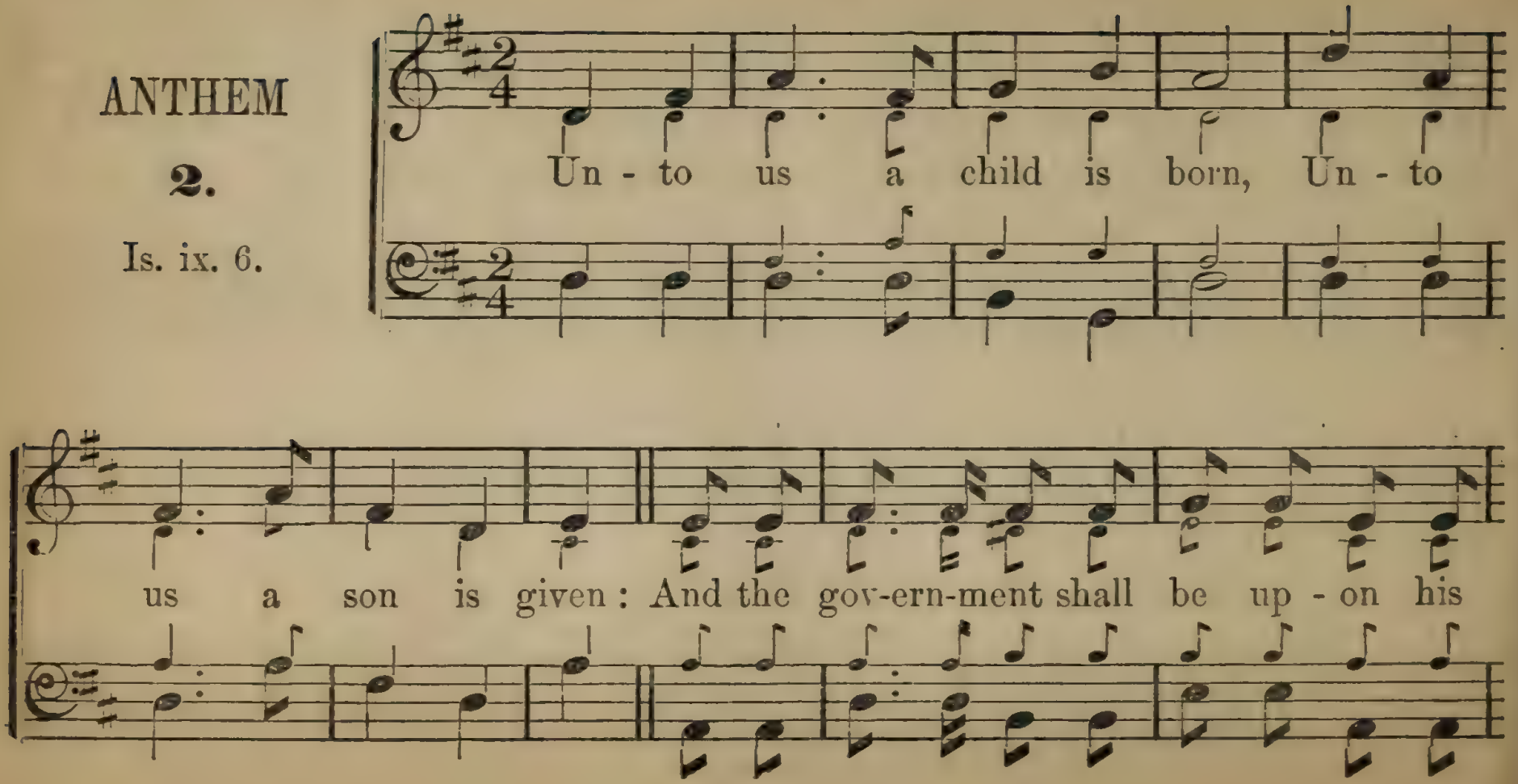

wash-ed us from our sins in his own blood, And hath made us
kings and priests un - to God, and his Fa - ther; To Him be

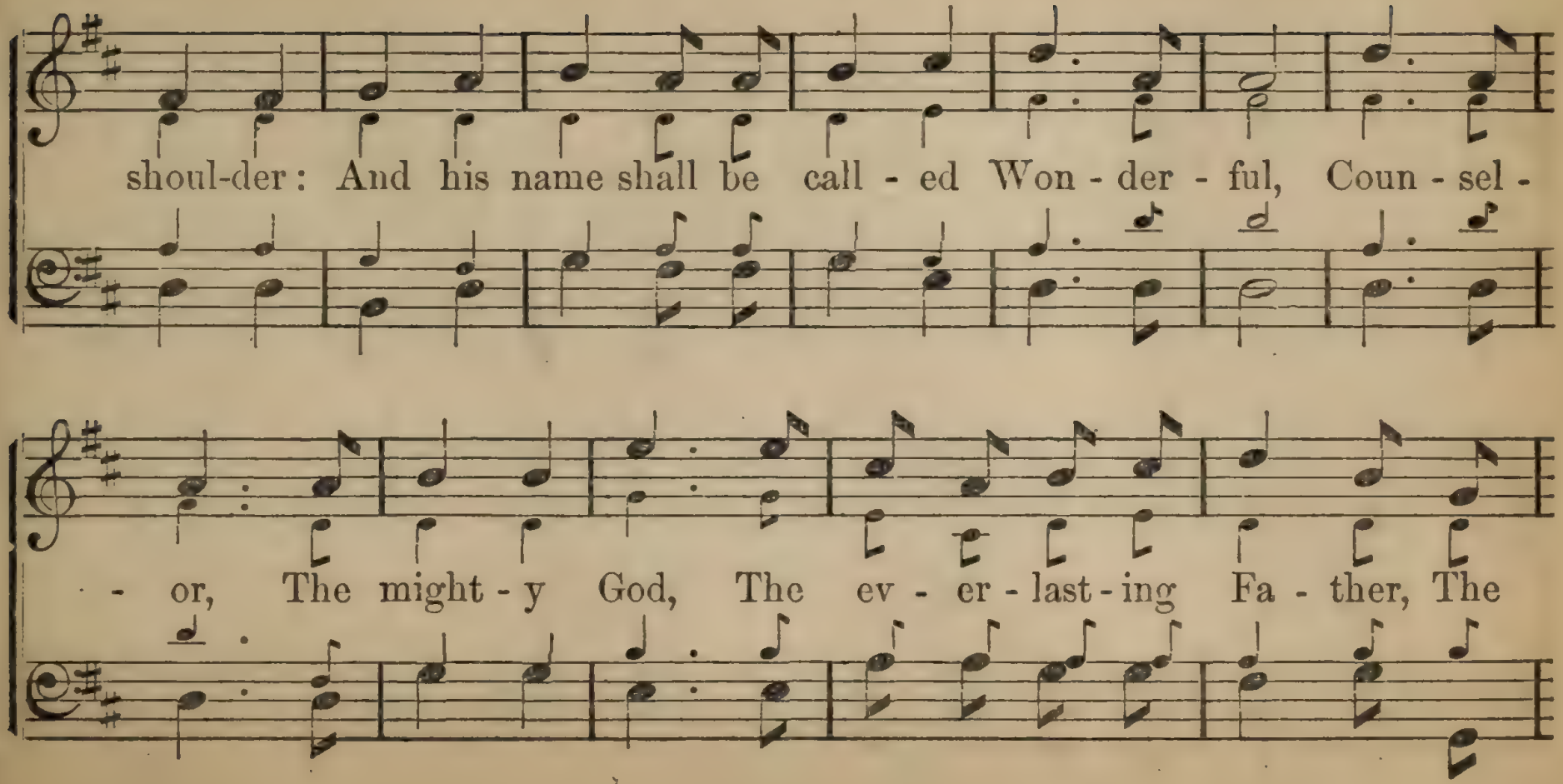

glo - ry and do - min - ion, to him be glo - ry and do -
min - ion, for ev - er and ev - - - er. A - men.

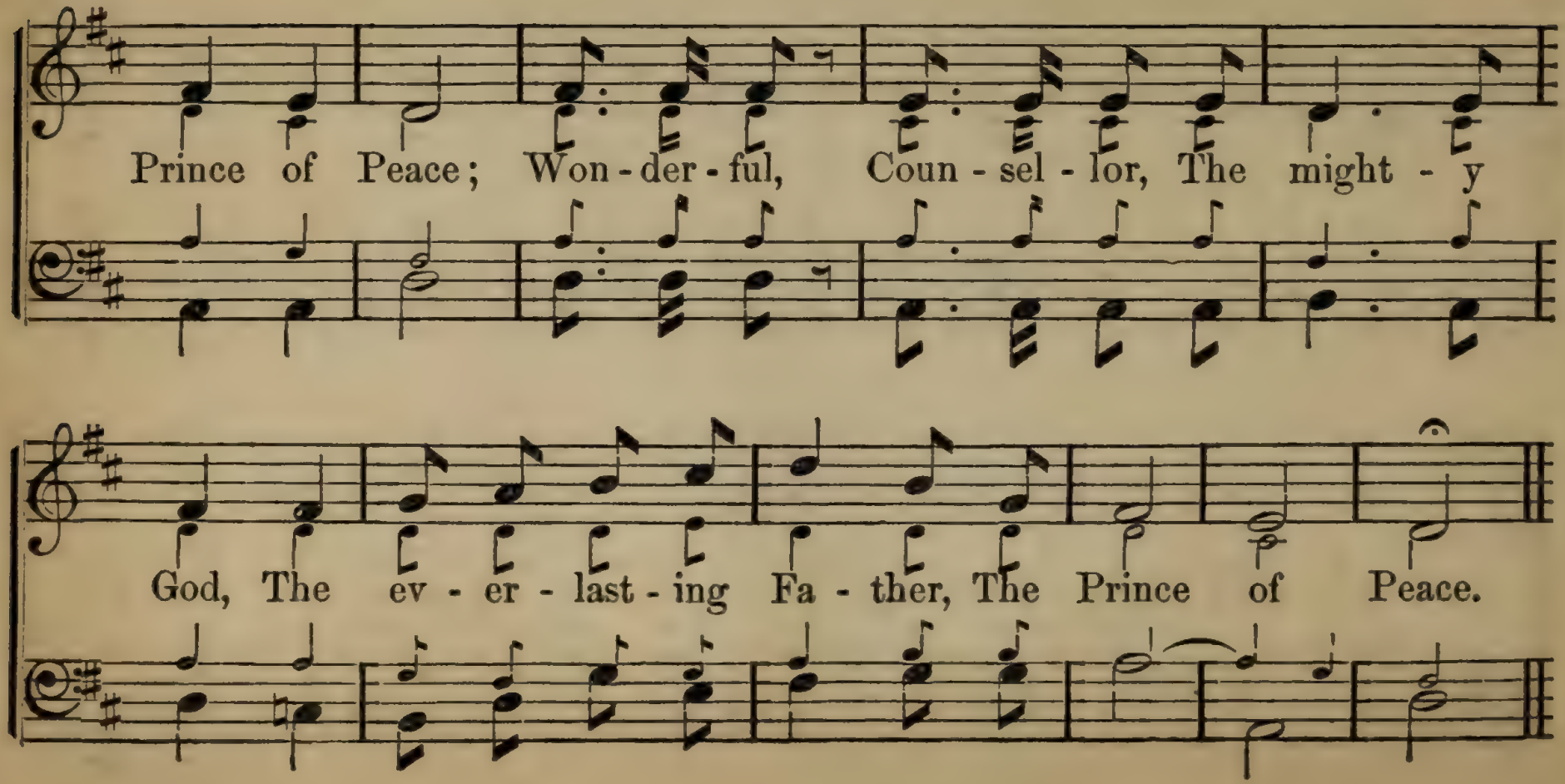
ANTHEM

2.

Is. ix. 6.



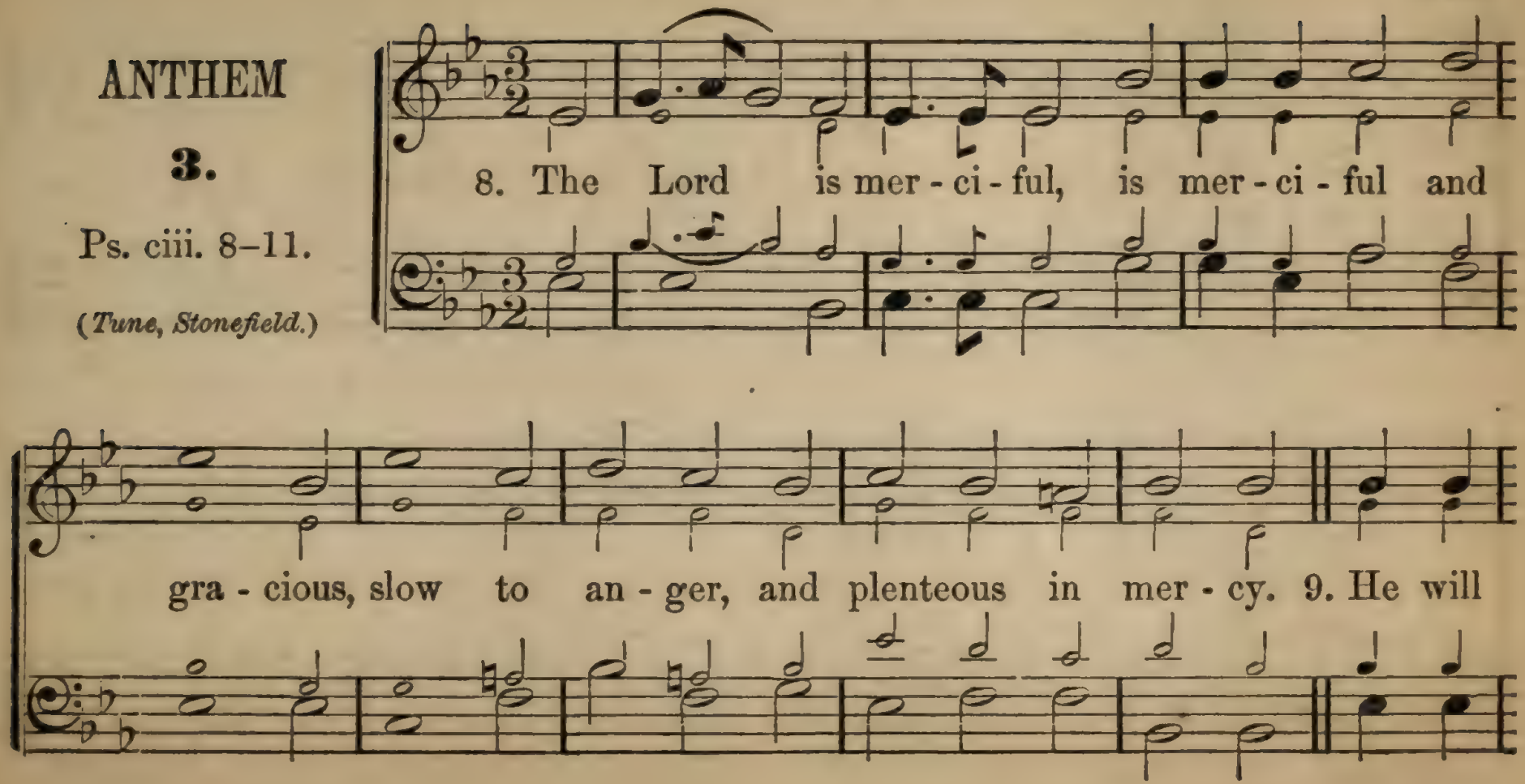

shoul-der: And his name shall be call - ed Won - der - ful, Coun - sel -
- or, The might - y God, The ev - er - last - ing Fa - ther, The

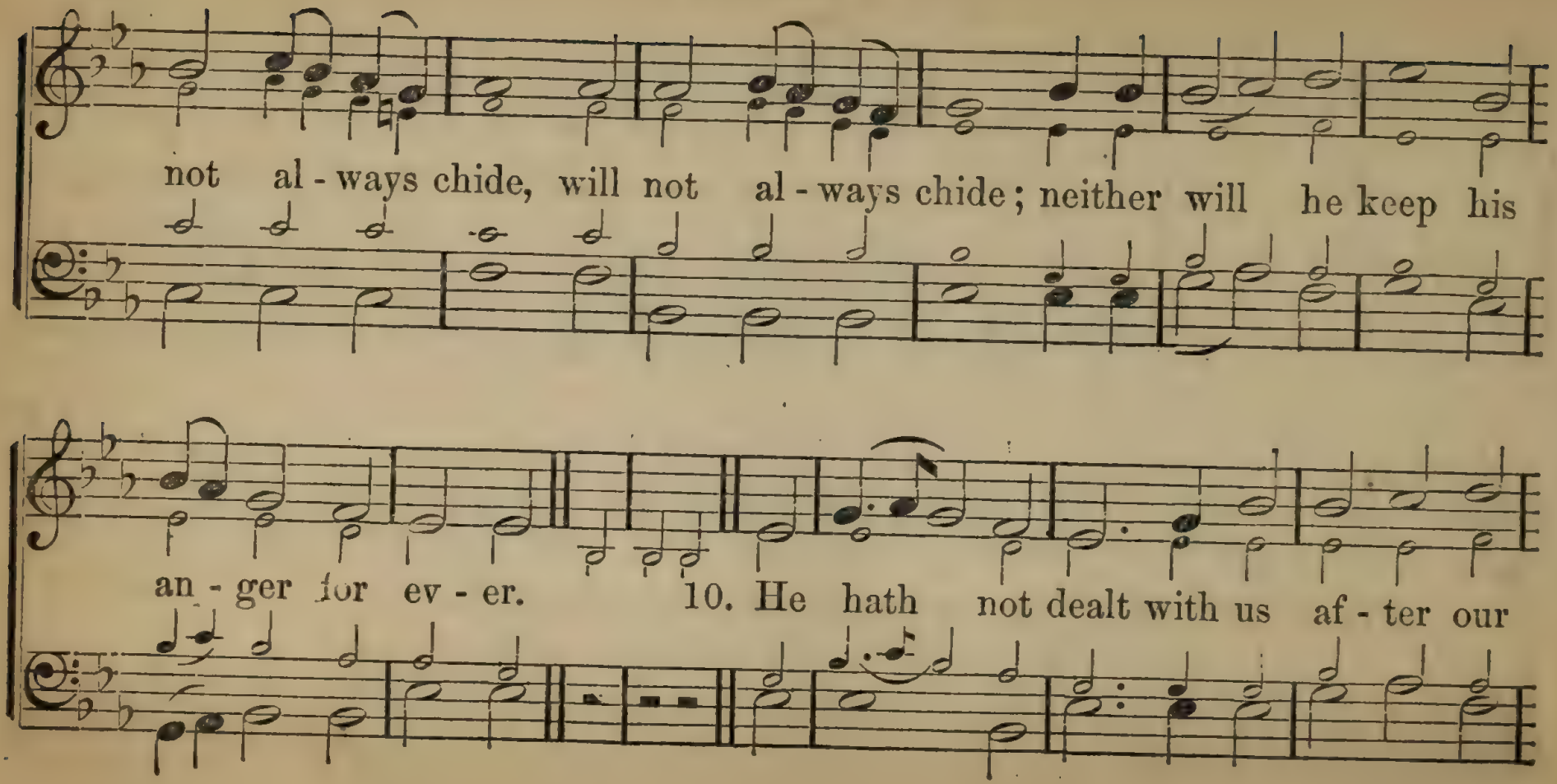

Prince of Peace; Won - der - ful, Coun - sel - lor, The might - y
God, The ev - er - last - ing Fa - ther, The Prince of Peace.

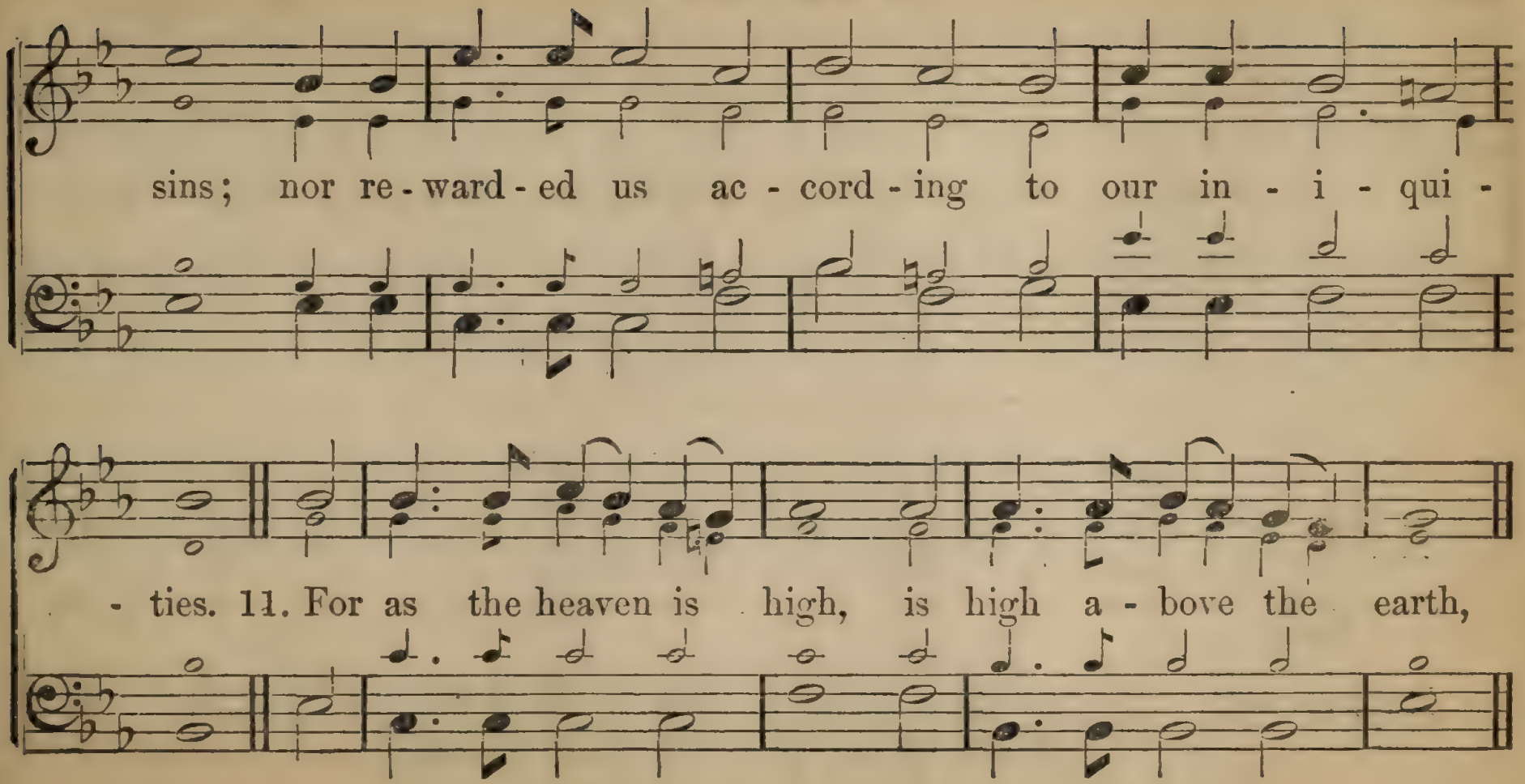
ANTHEM 3.

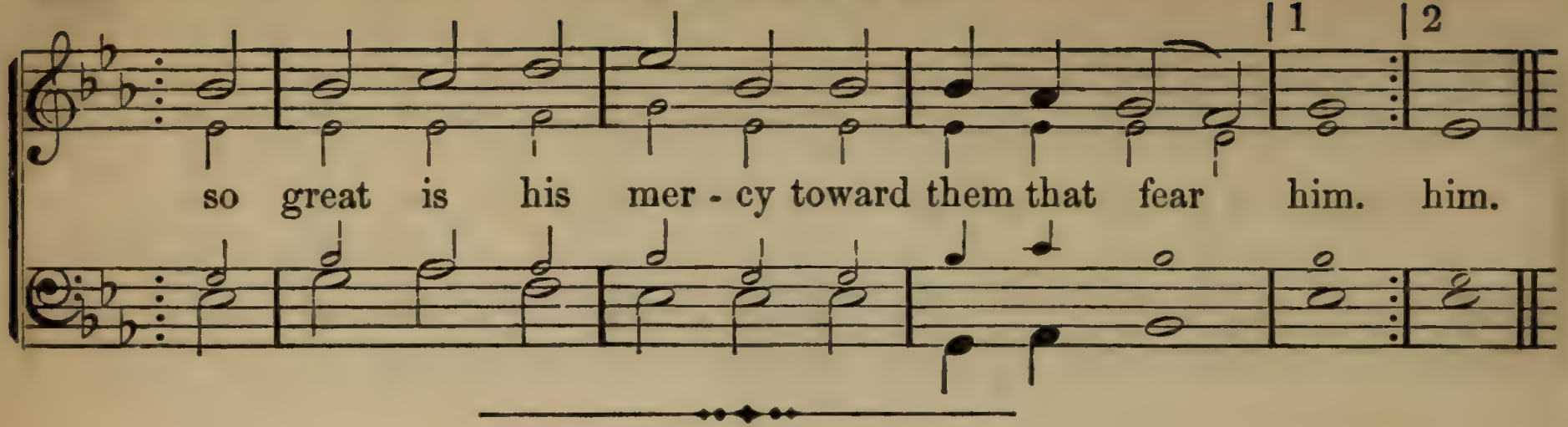
Ps. ciii. 8–11.

(*Tune, Stonefield.*)



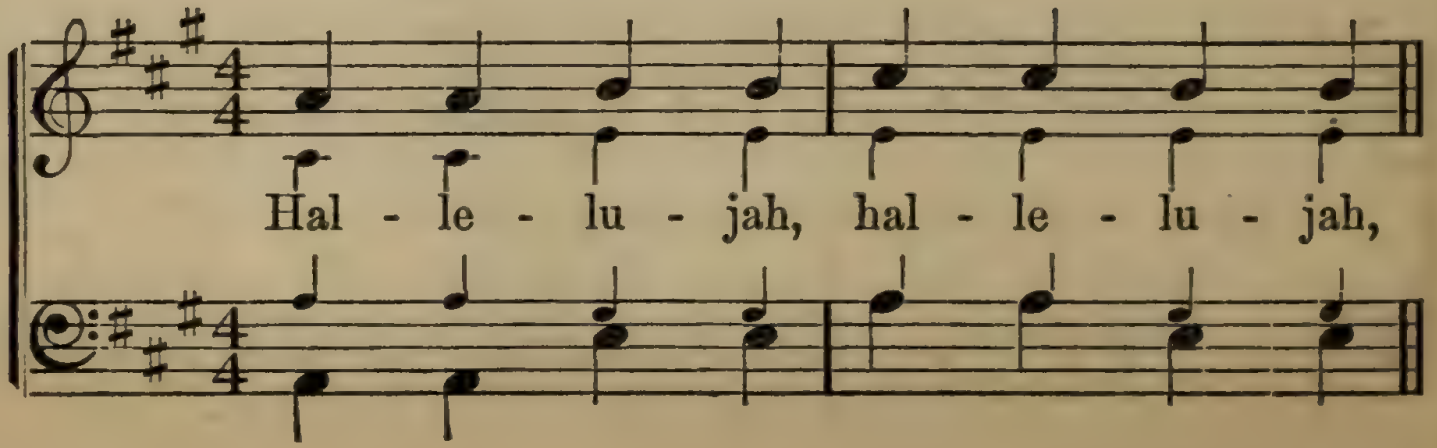

not al - ways chide, will not al - ways chide; neither will he keep his
an - ger for ev - er. 10. He hath not dealt with us af - ter our

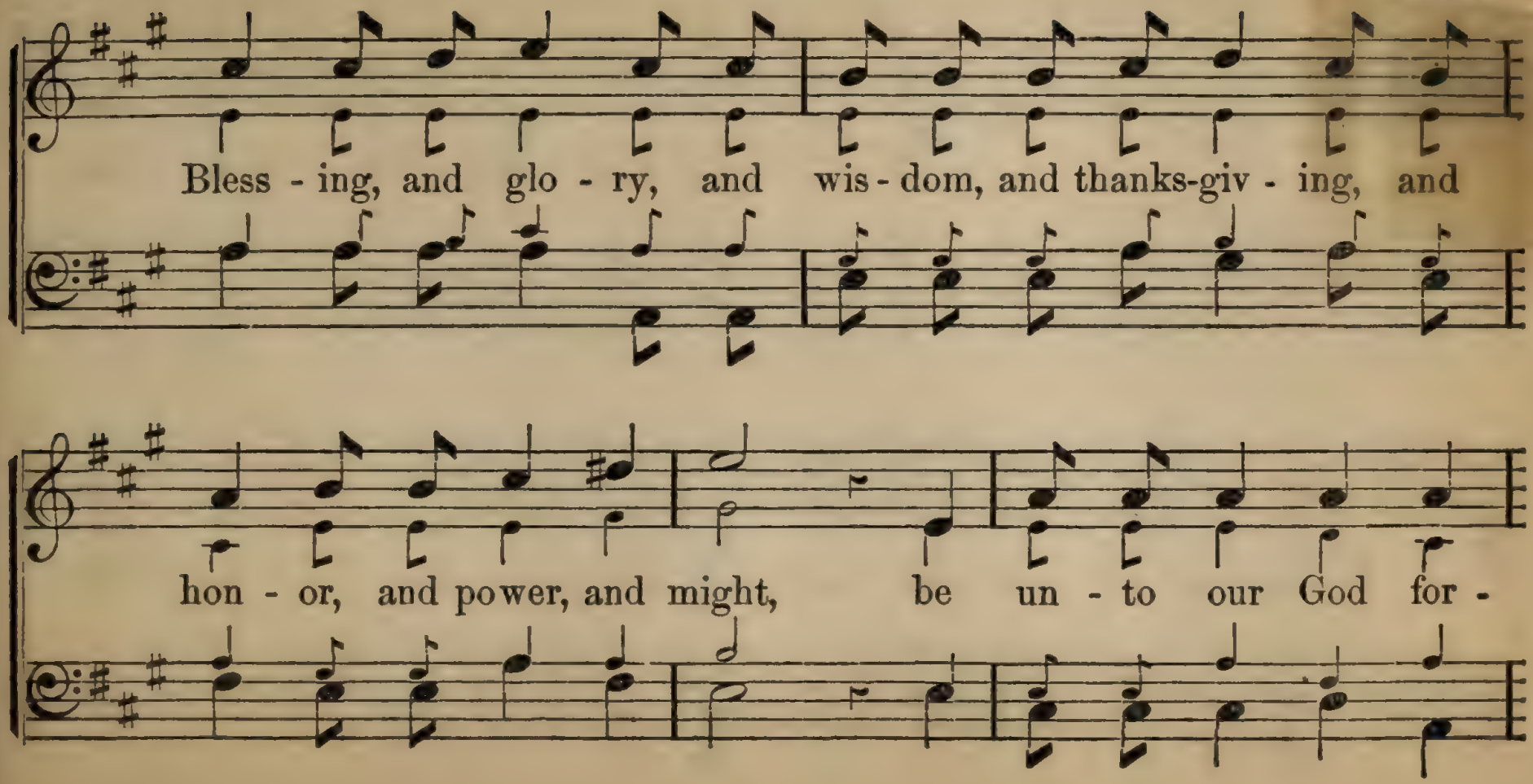

sins; nor re-ward-ed us ac-cord-ing to our in-i-qui-
-ties. 11. For as the heaven is high, is high a-bove the earth,

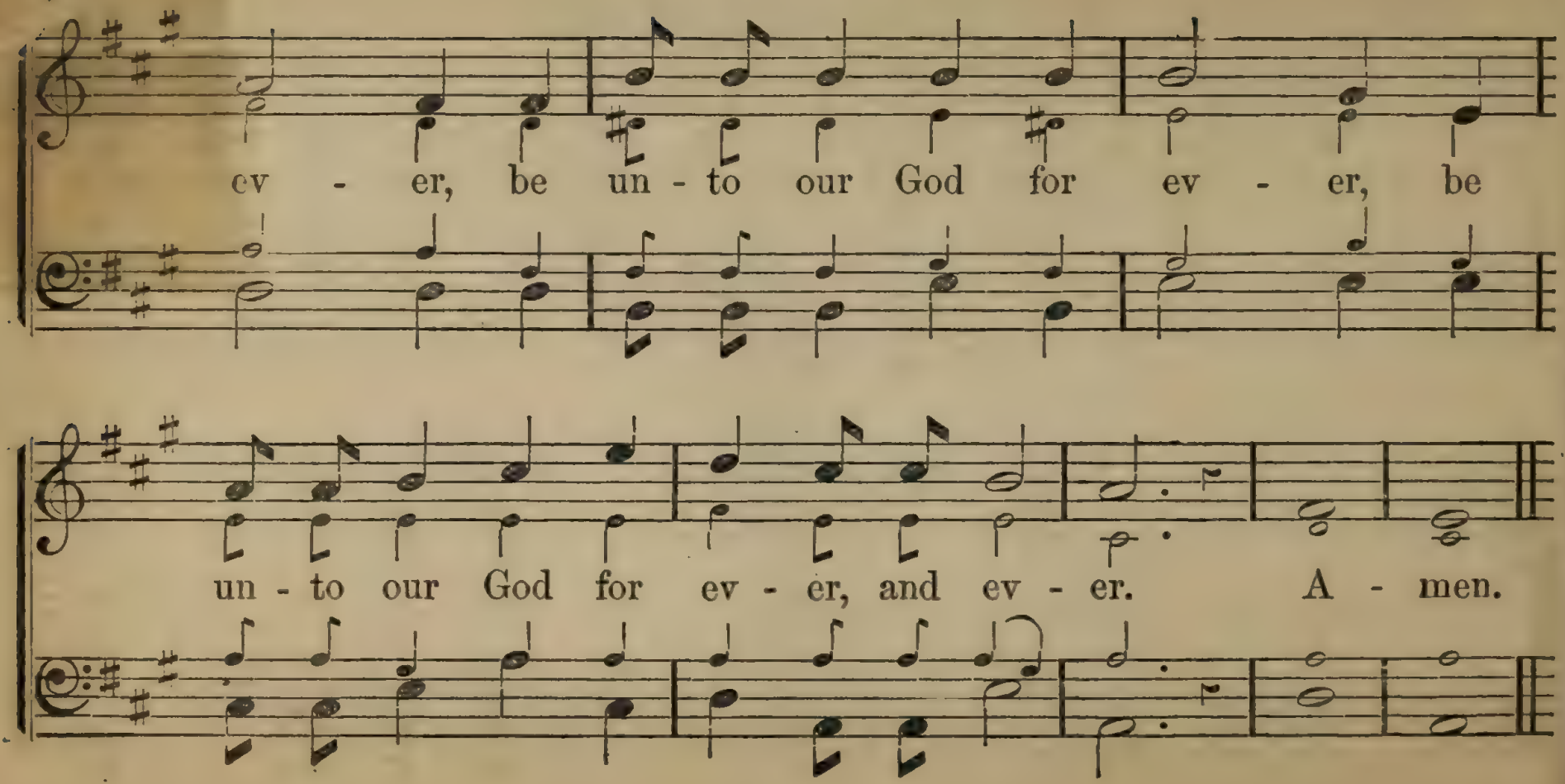


ANTHEM 4.

Rev. vii. 12.



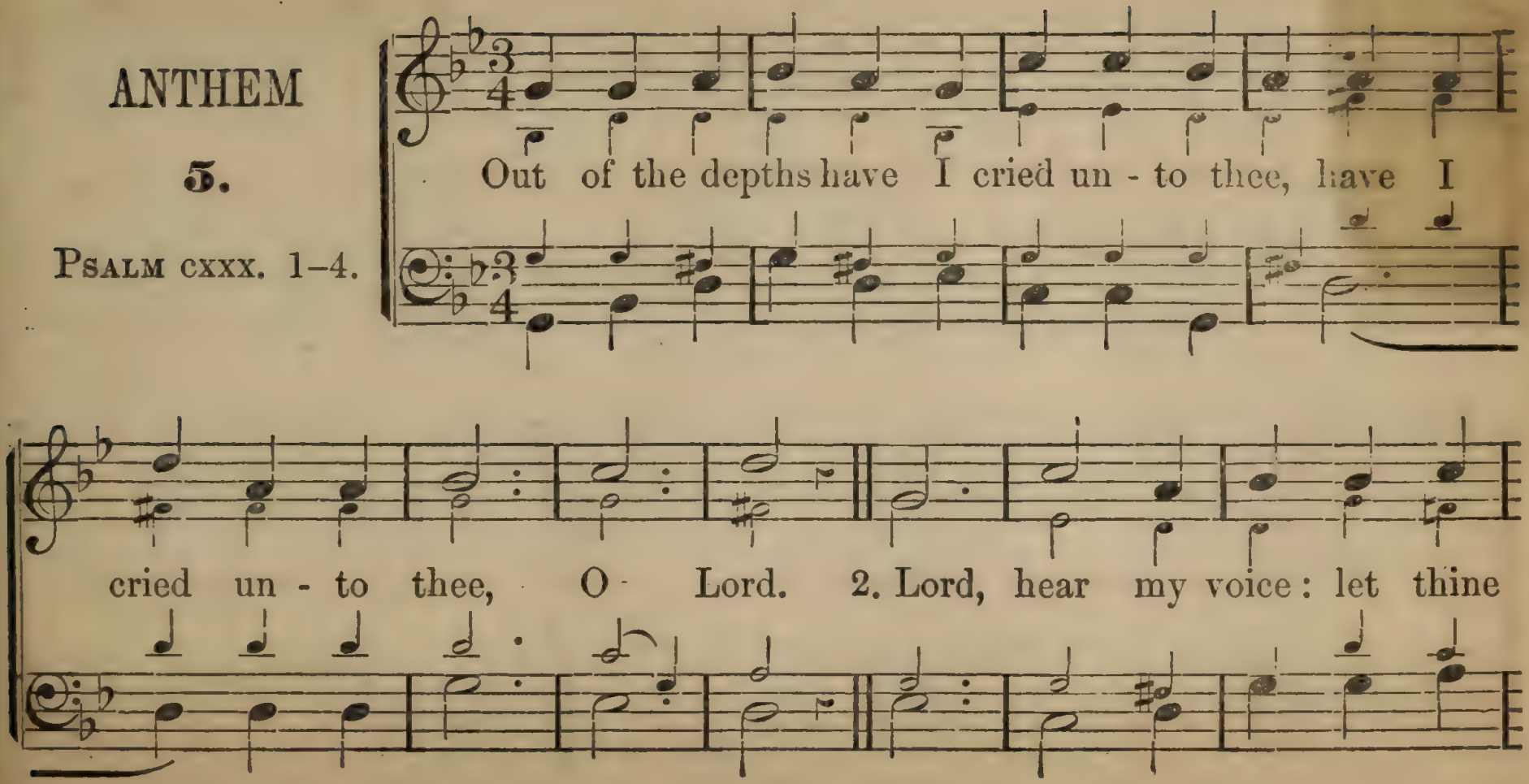

Bless - ing, and glo - ry, and wis - dom, and thanks-giv - ing, and
hon - or, and power, and might, be un - to our God for -

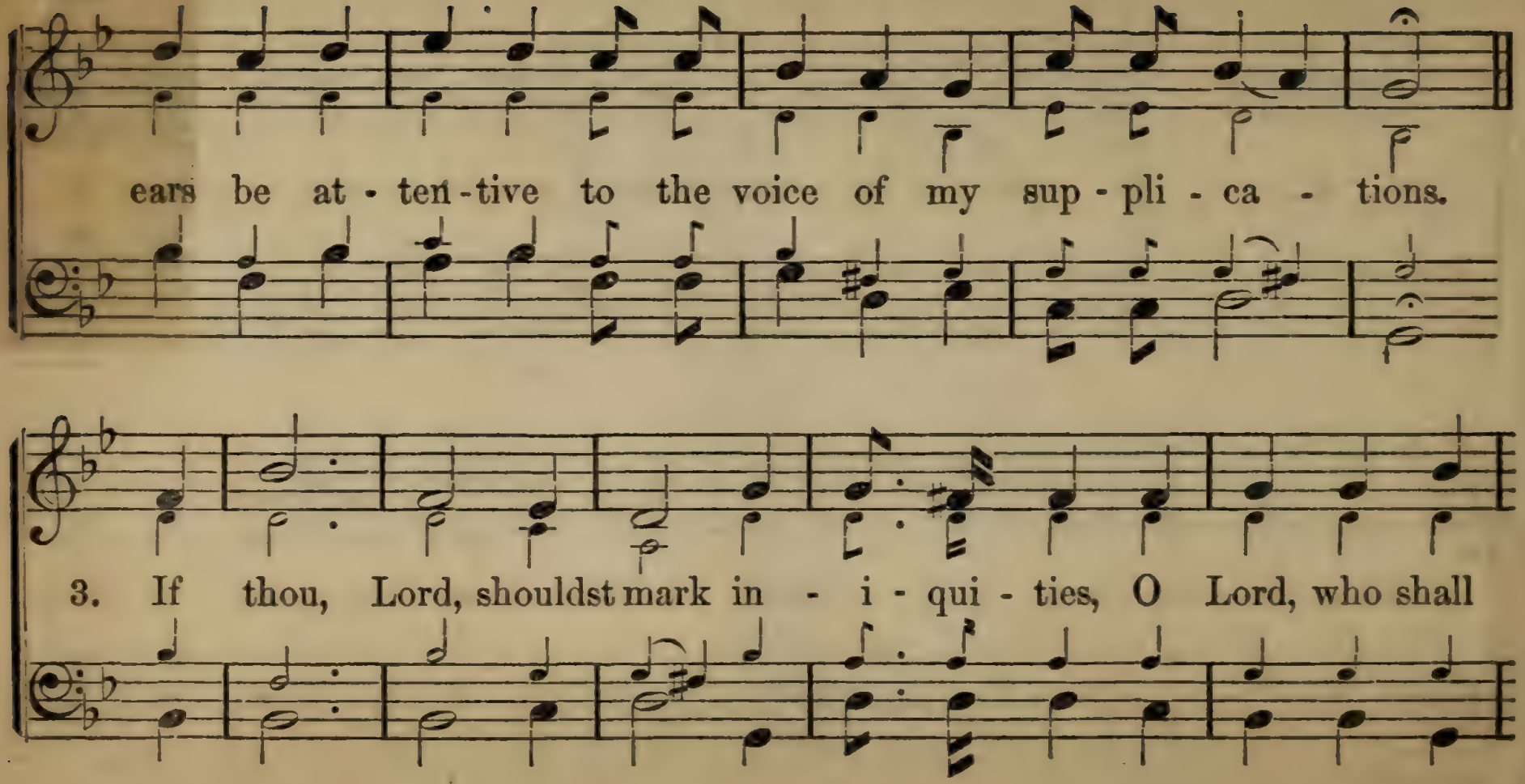

ev - er, be un - to our God for ev - er, be
un - to our God for ev - er, and ev - er. A - men.

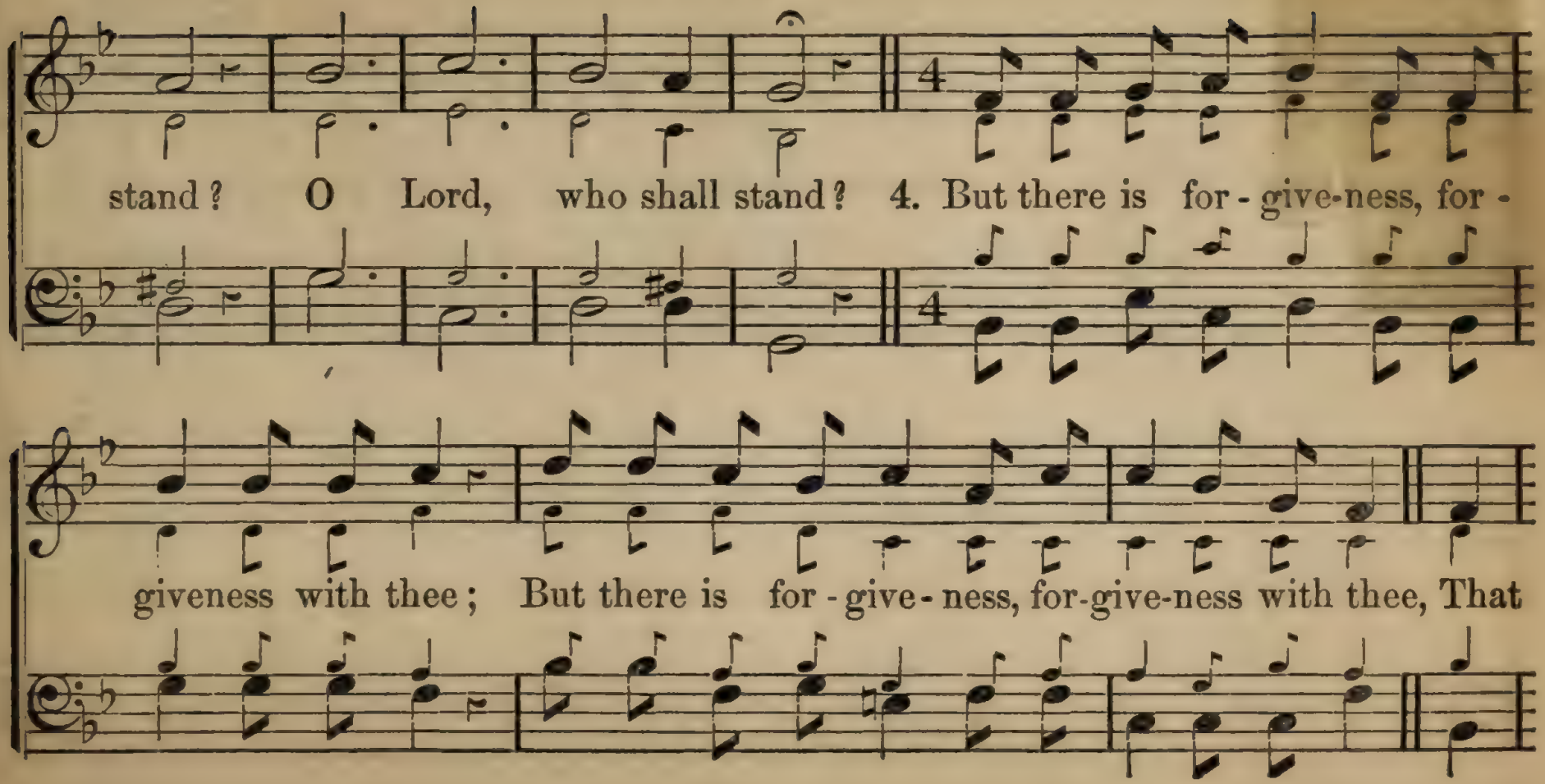
ANTHEM

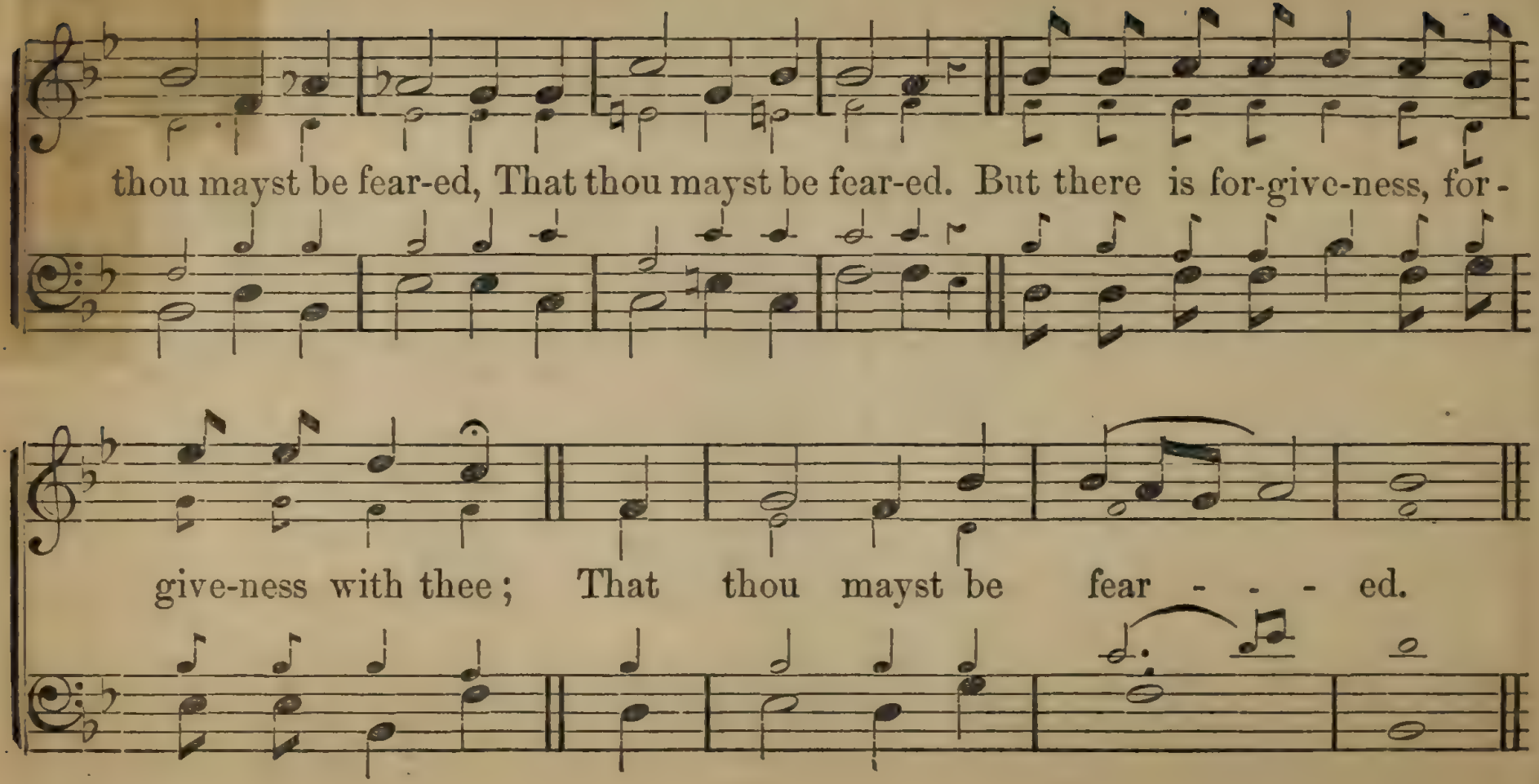
5.

PSALM CXXX. 1–4.




ears be at - ten - tive to the voice of my sup - pli - ca - tions.
3. If thou, Lord, shouldst mark in - i - qui - ties, O Lord, who shall

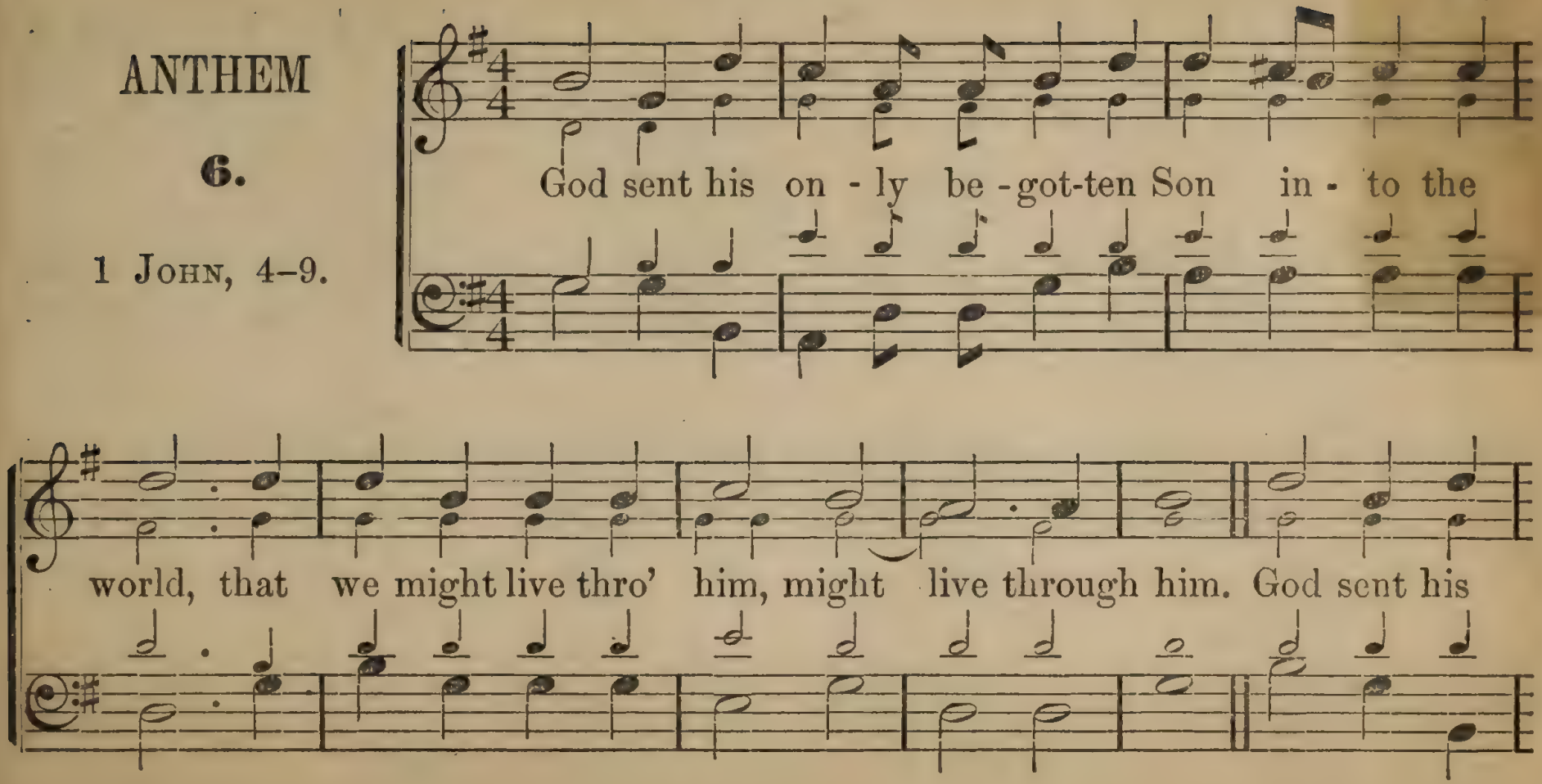

stand? O Lord, who shall stand? 4. But there is for-give-ness, for-
giveness with thee; But there is for-give-ness, for-give-ness with thee, That

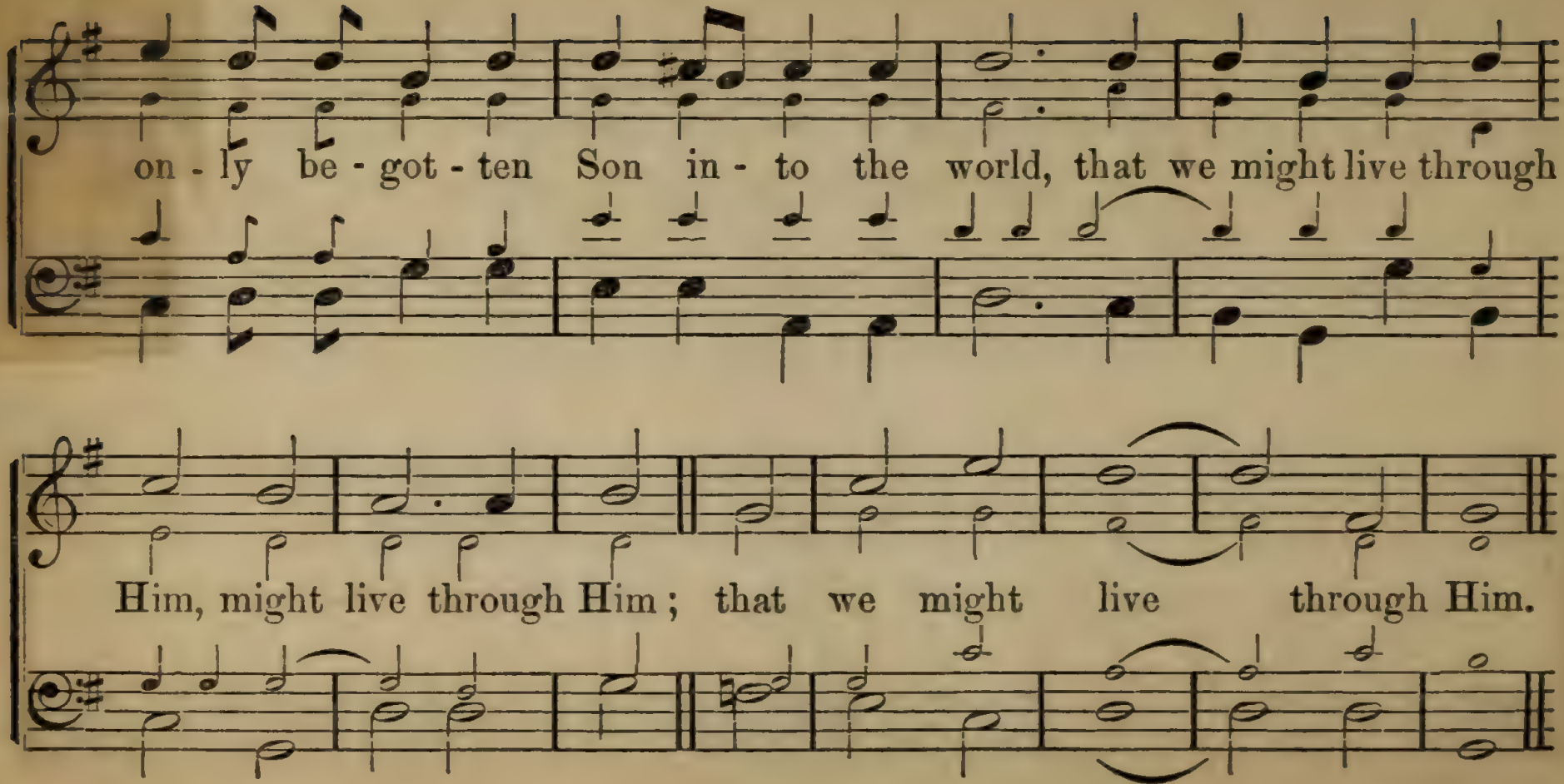

thou mayst be fear-ed, That thou mayst be fear-ed. But there is for-give-ness, for-
give-ness with thee; That thou mayst be fear - - - ed.

ANTHEM

6.

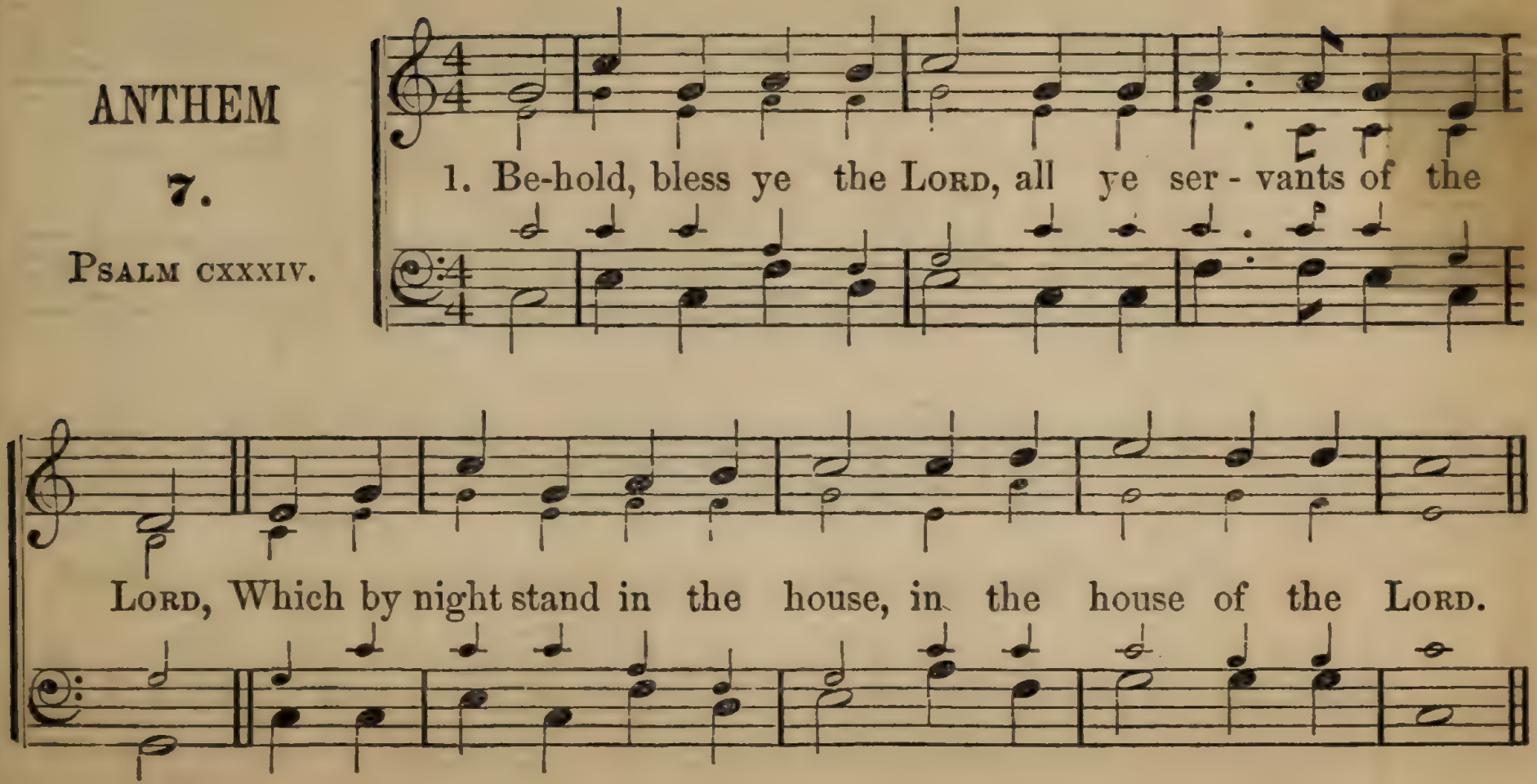
1 JOHN, 4–9.

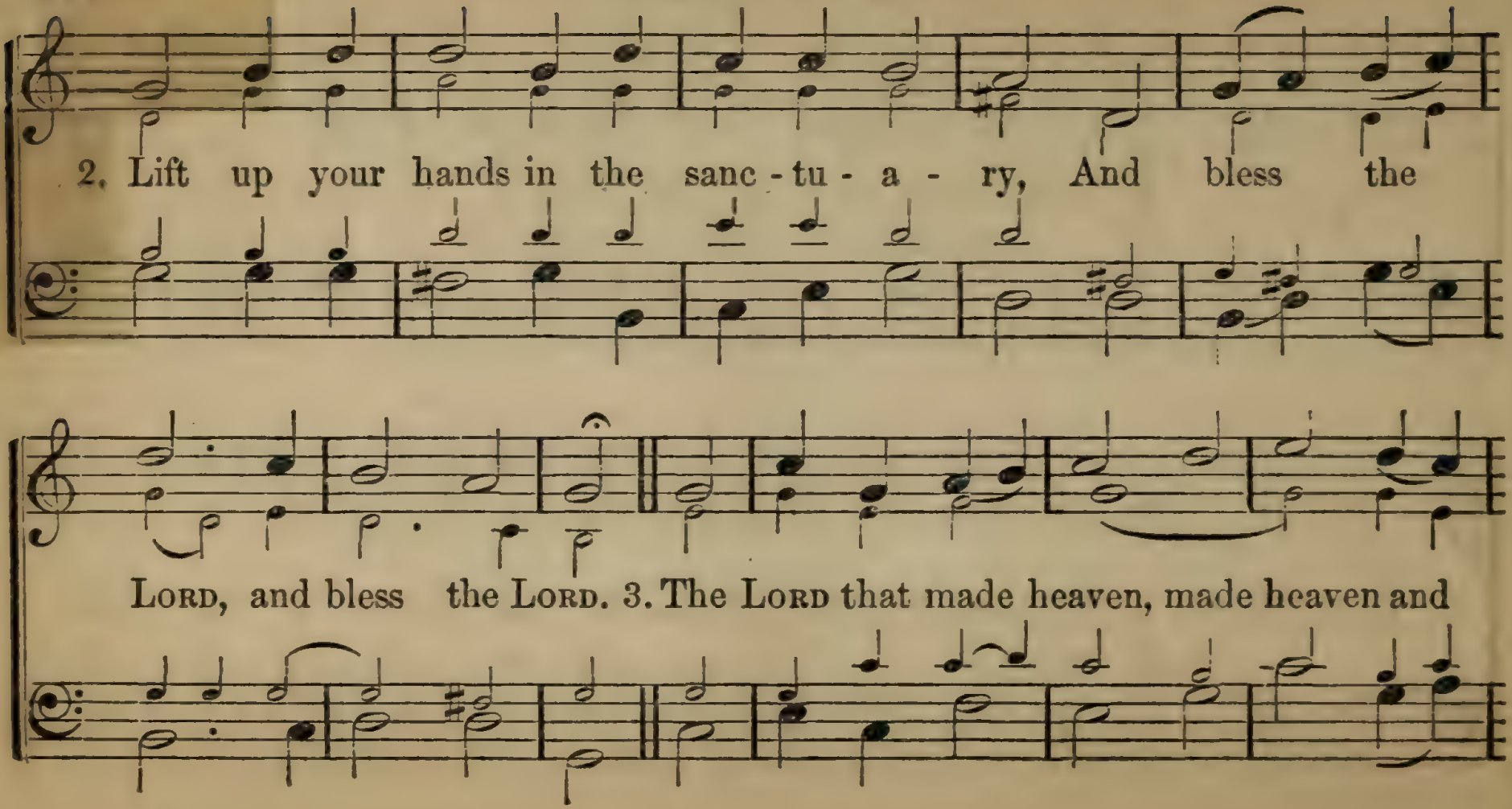


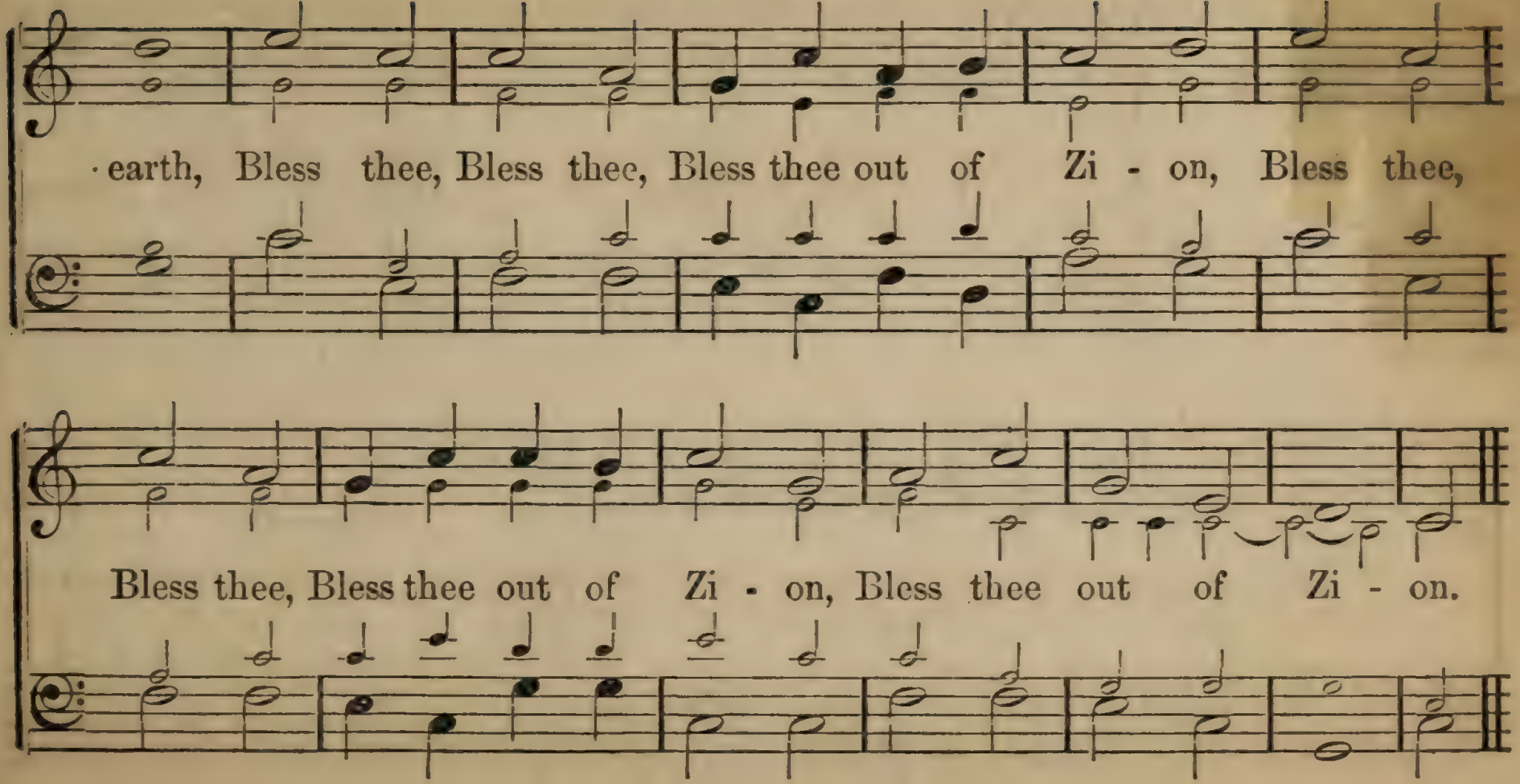

on - ly be - got - ten Son in - to the world, that we might live through
Him, might live through Him; that we might live through Him.

ANTHEM 7.

PSALM CXXXIV.

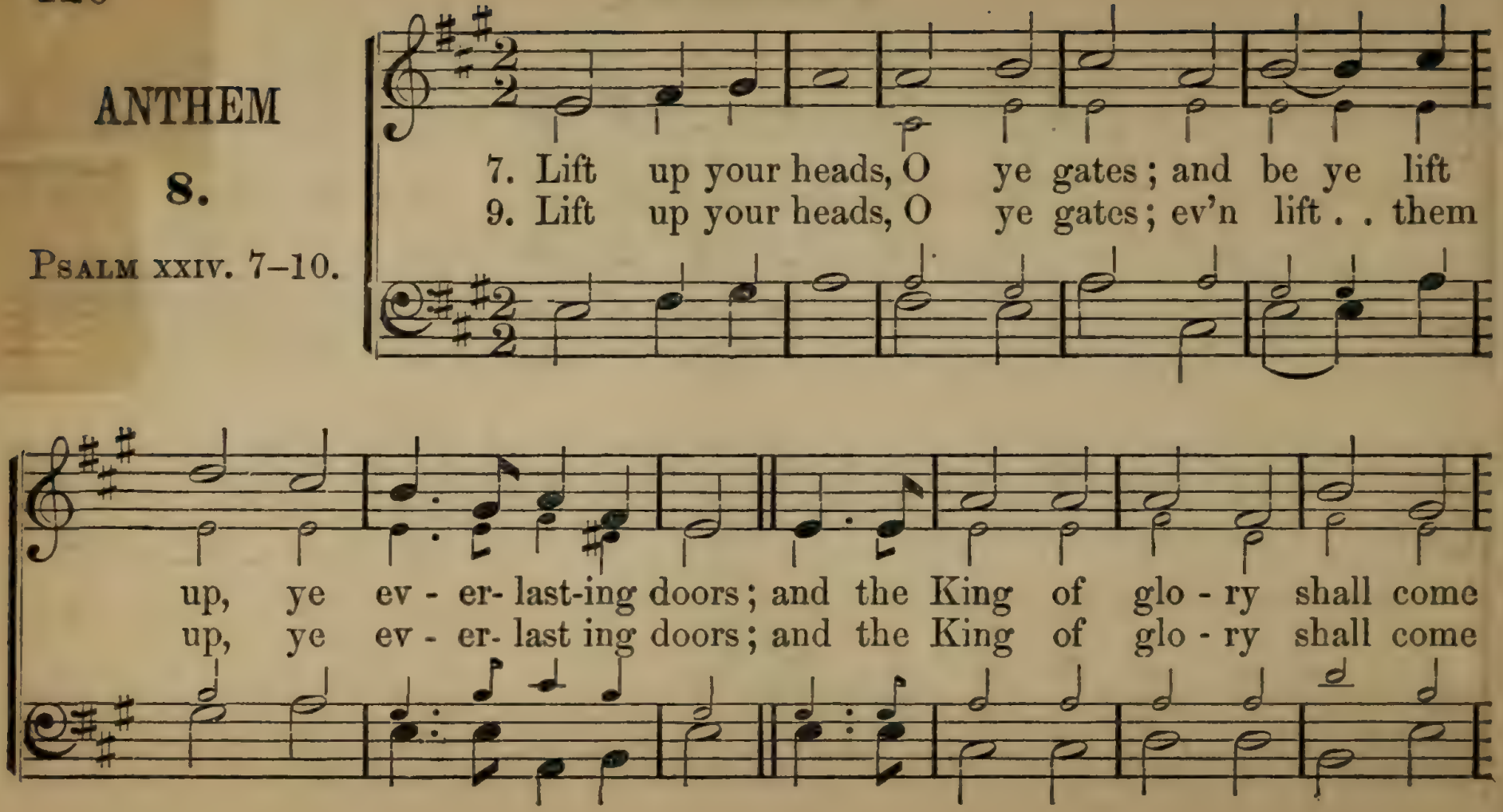


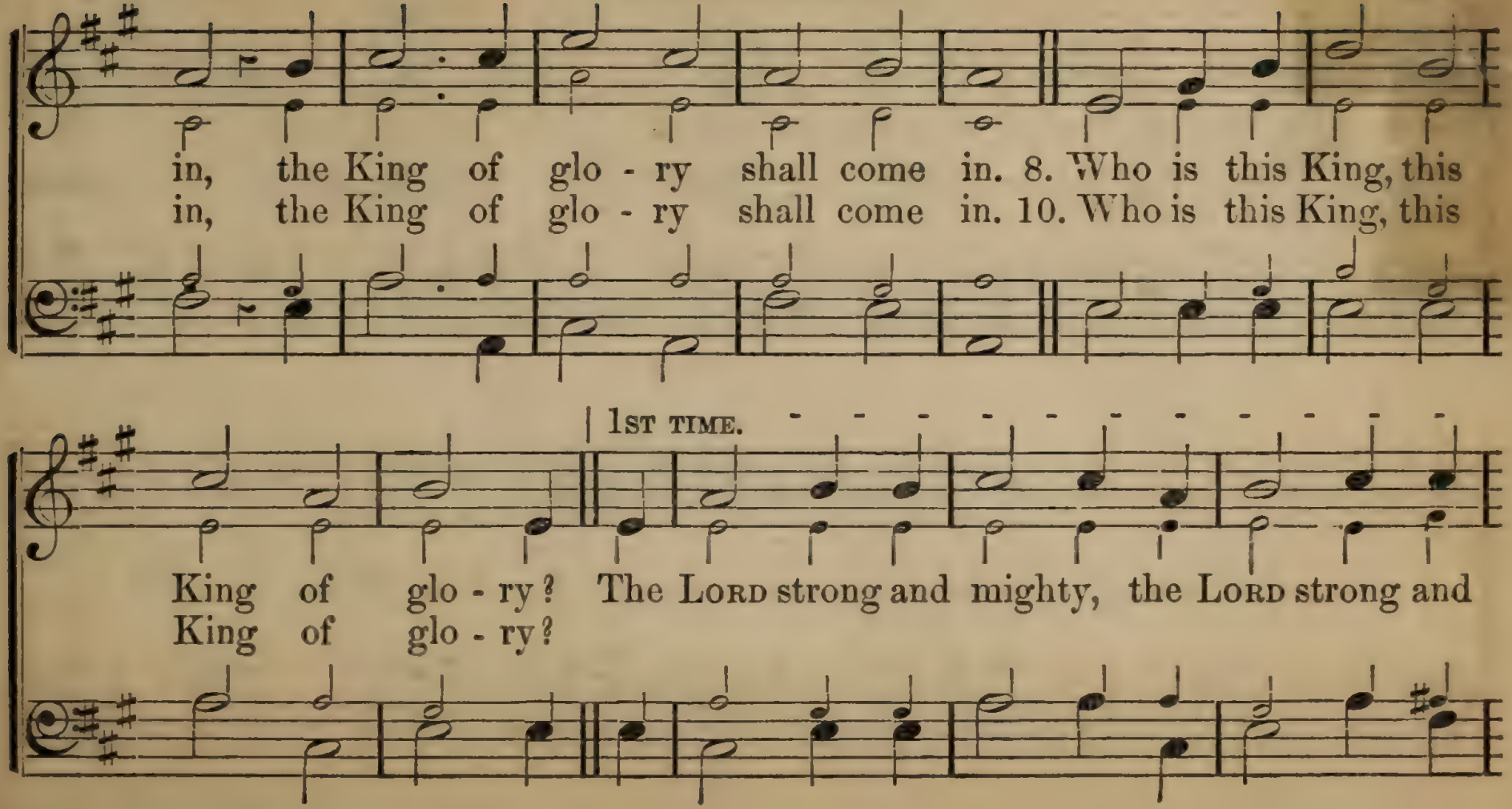

2. Lift up your hands in the sanc - tu - a - ry, And bless the
Lord, and bless the Lord. 3. The Lord that made heaven, made heaven and

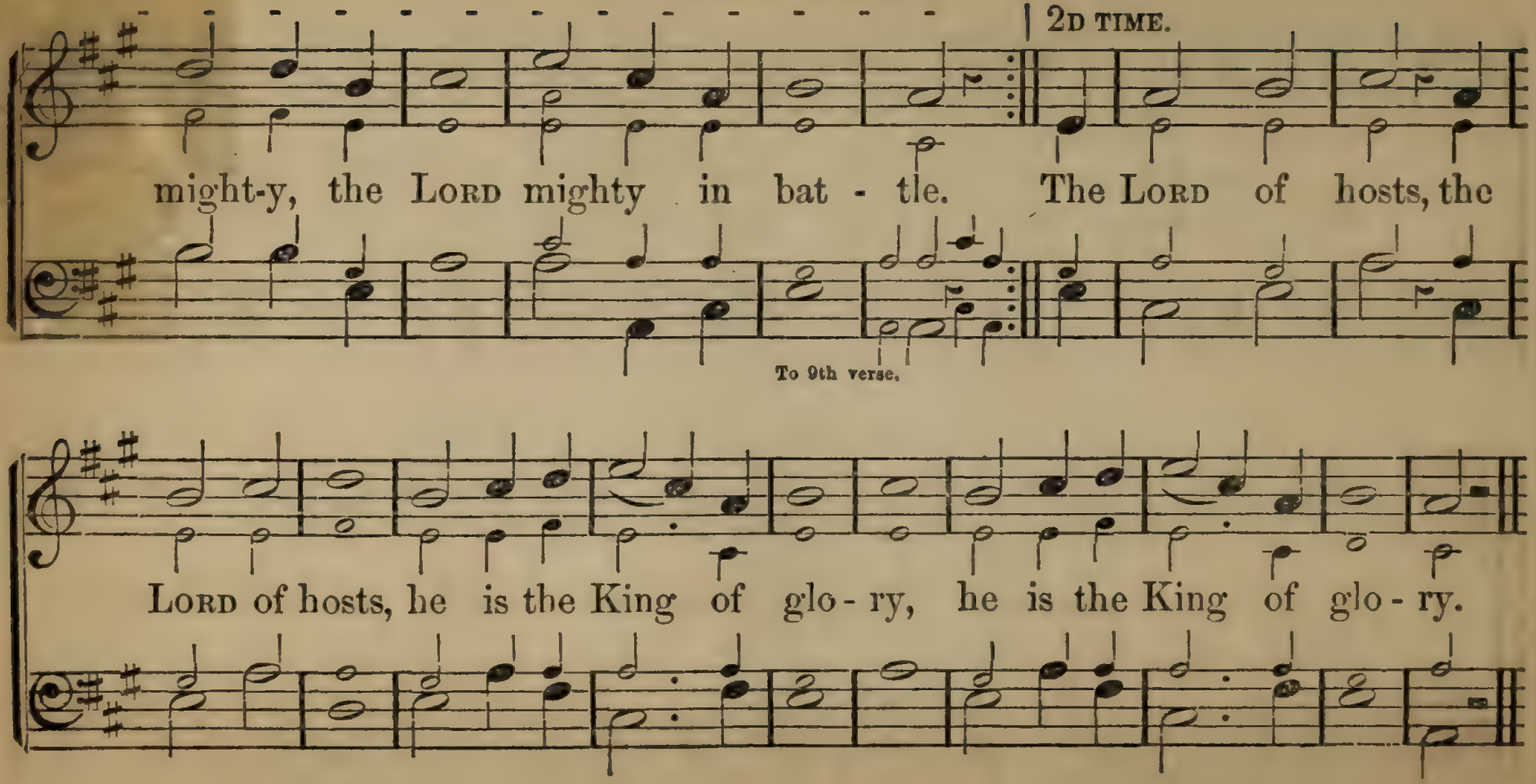

· earth, Bless thee, Bless thee, Bless thee out of Zi - on, Bless thee,
Bless thee, Bless thee out of Zi - on, Bless thee out of Zi - on.

ANTHEM 8.

PSALM XXIV. 7–10.

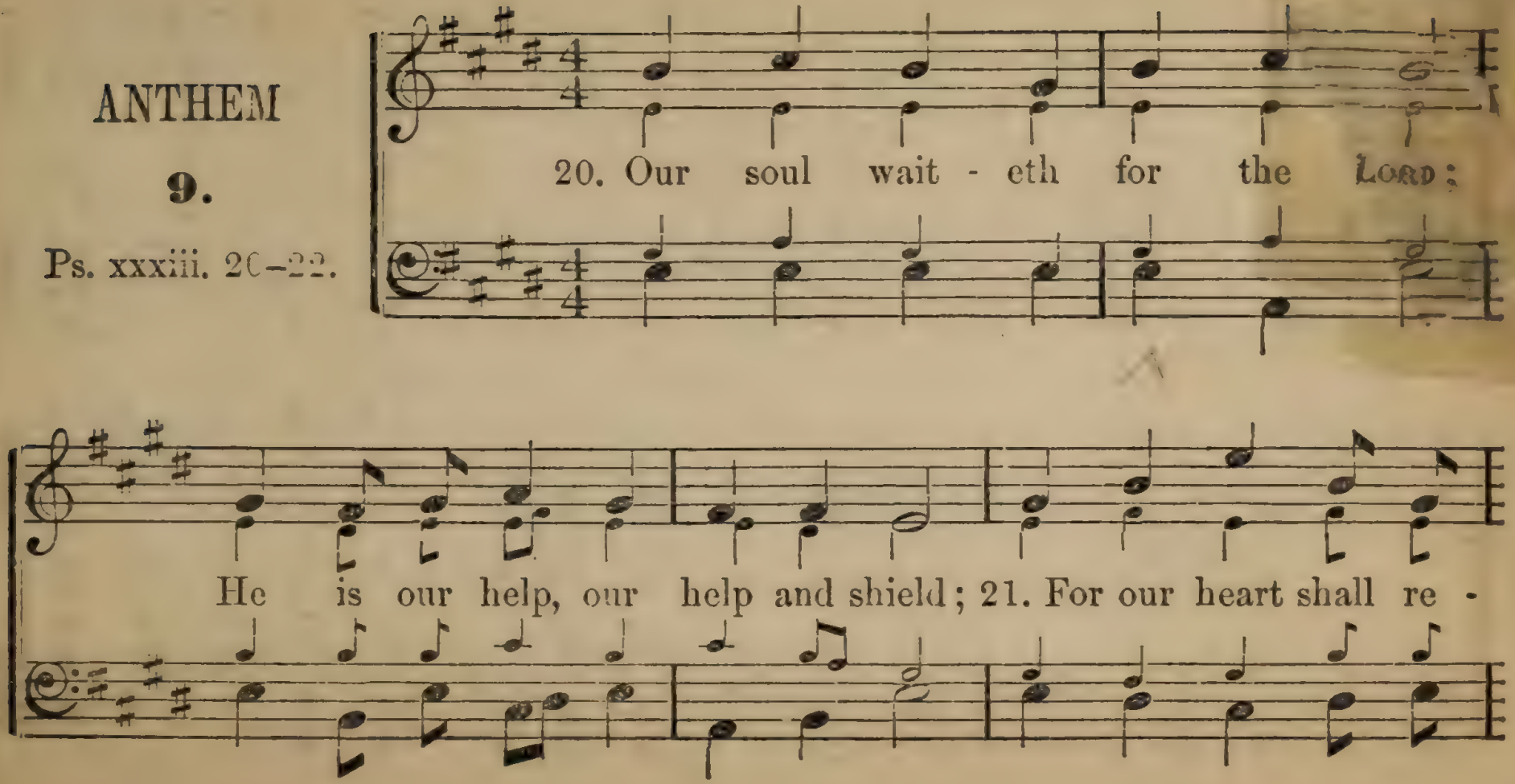

7. Lift up your heads, O ye gates; and be ye lift
9. Lift up your heads, O ye gates; ev'n lift . . them
up, ye ev - er- last-ing doors; and the King of glo - ry shall come
up, ye ev - er- last ing doors; and the King of glo - ry shall come

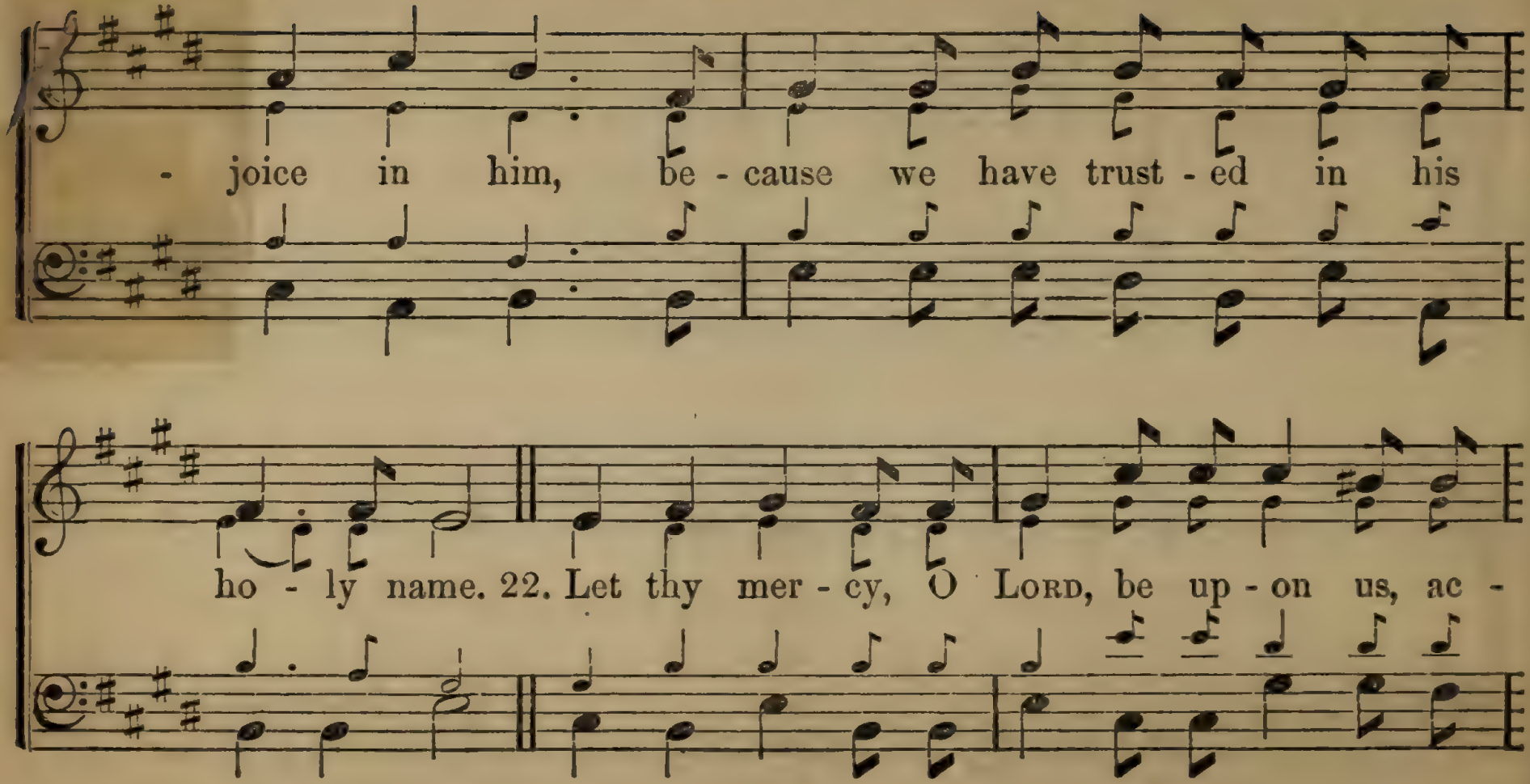

in, the King of glo - ry shall come in. 8. Who is this King, this
in, the King of glo - ry shall come in. 10. Who is this King, this
1ST TIME.
King of glo - ry? The LORD strong and mighty, the LORD strong and
King of glo - ry?

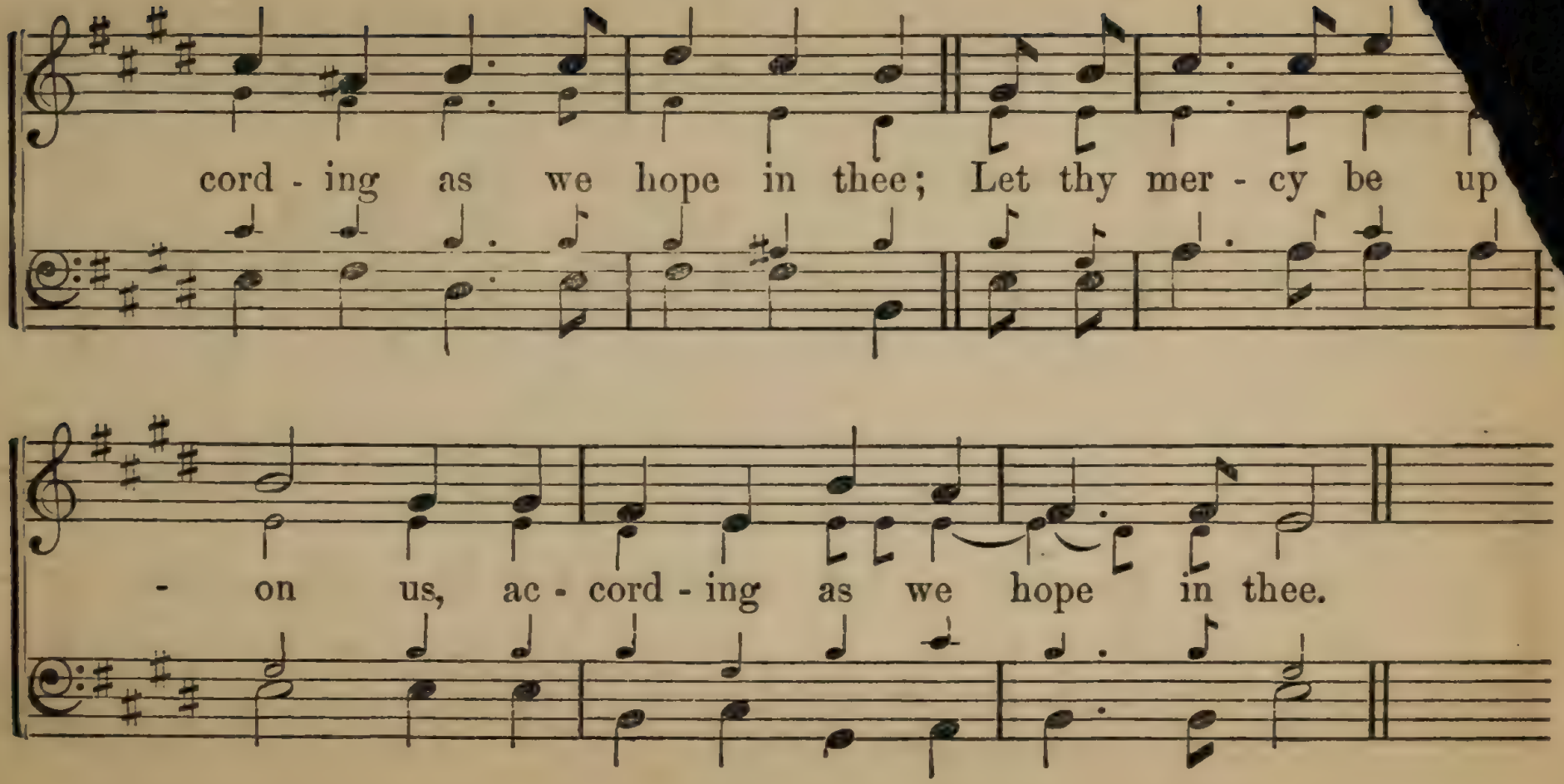

2D TIME.
might-y, the LORD mighty in bat - tle. The LORD of hosts, the
To 9th verse.
LORD of hosts, he is the King of glo - ry, he is the King of glo - ry.

ANTHEM 9.

Ps. xxxiii. 20–22.

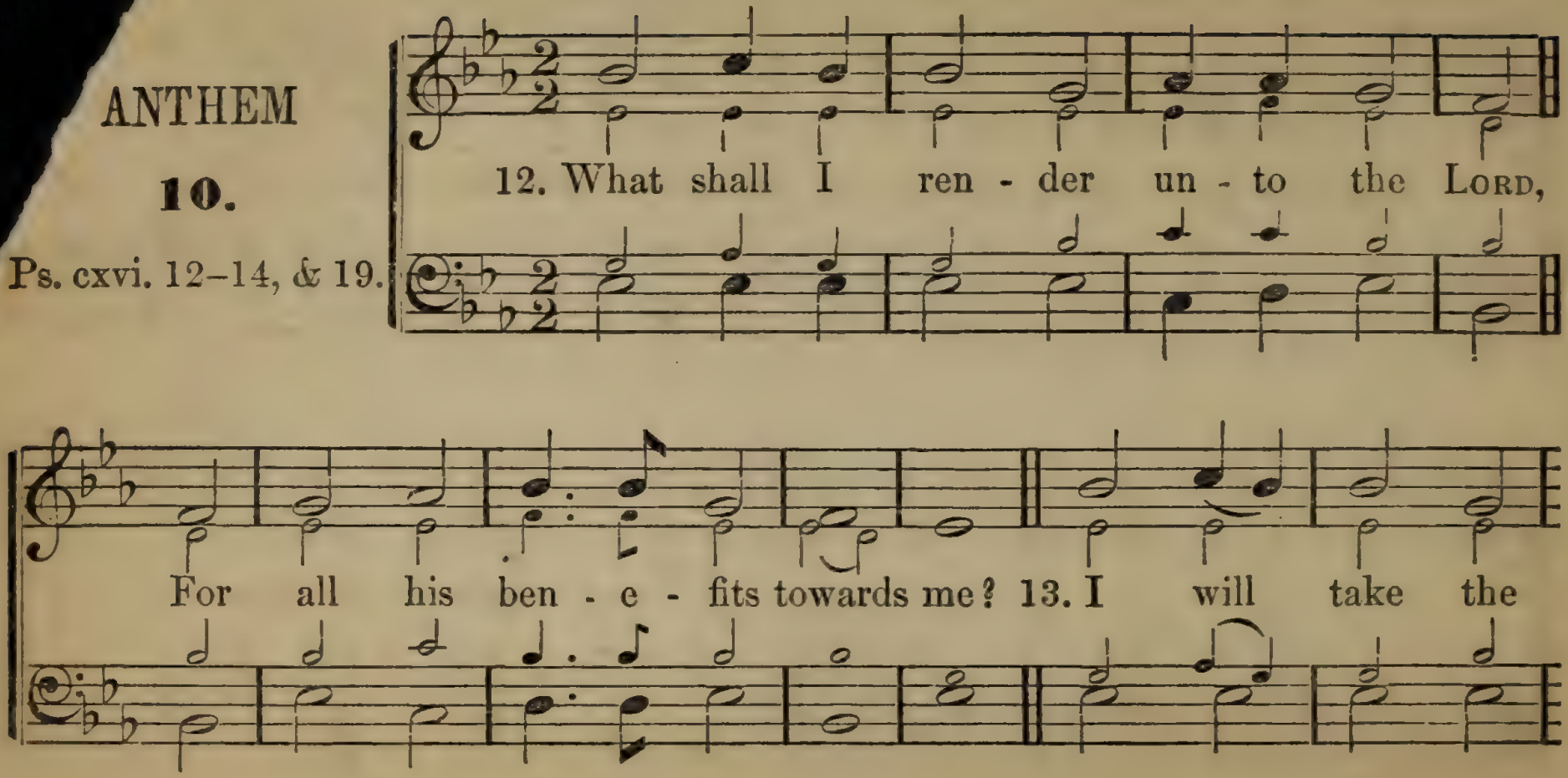


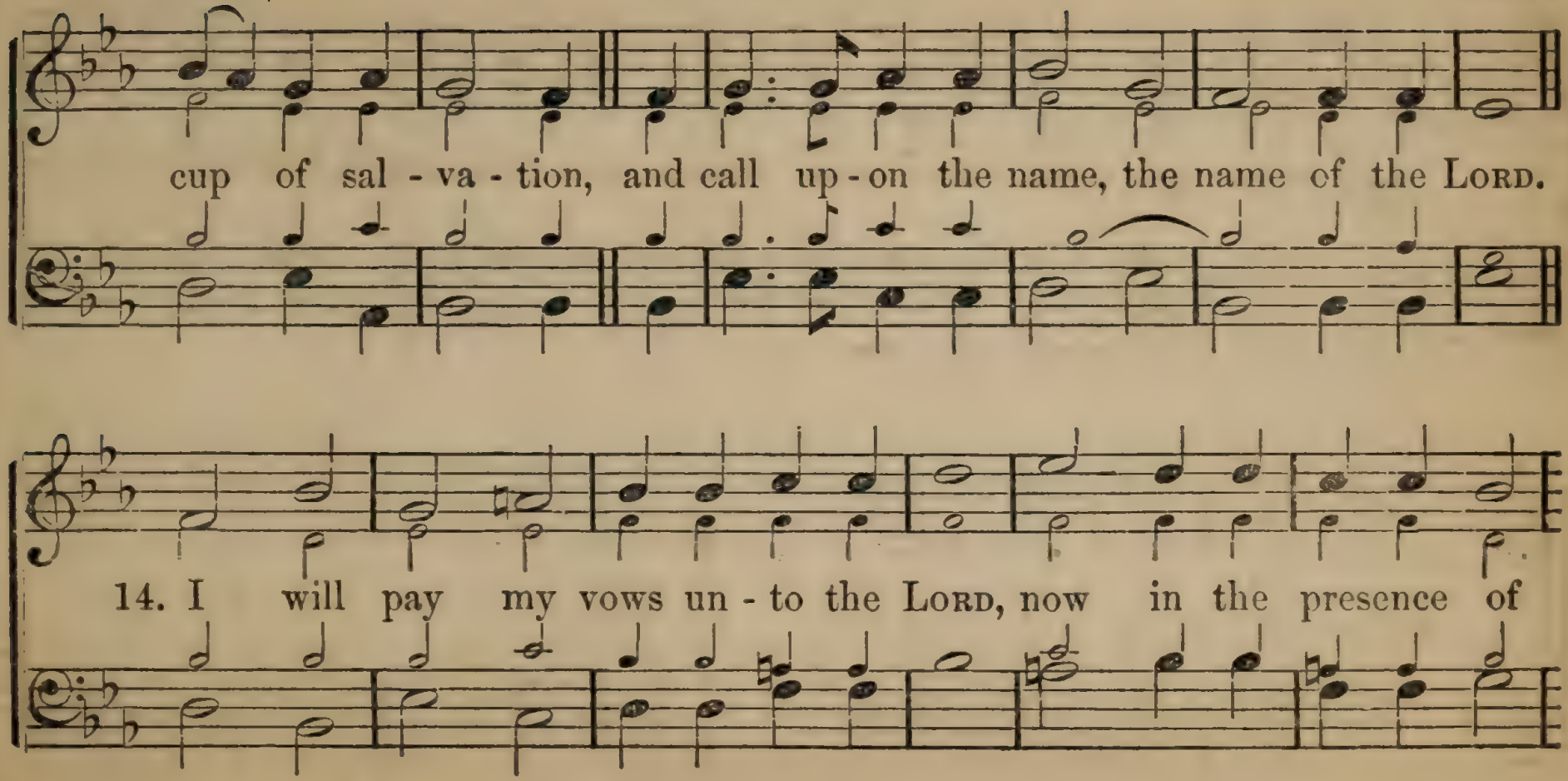

- joice in him, be - cause we have trust - ed in his
ho - ly name. 22. Let thy mer - cy, O Lord, be up - on us, ac -

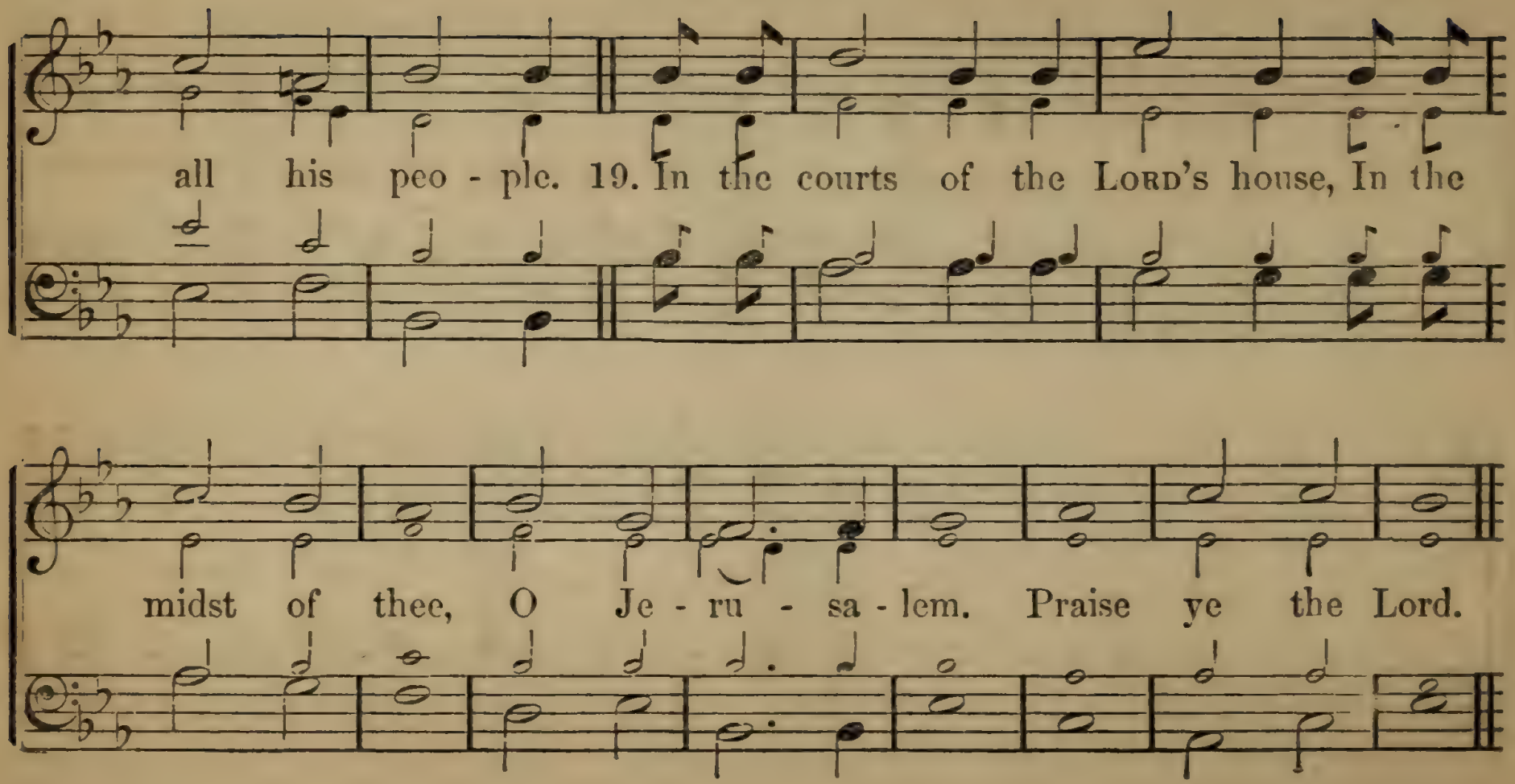

cord - ing as we hope in thee; Let thy mer - cy be up
- on us, ac - cord - ing as we hope in thee.

ANTHEM 10.

Ps. cxvi. 12–14, & 19.

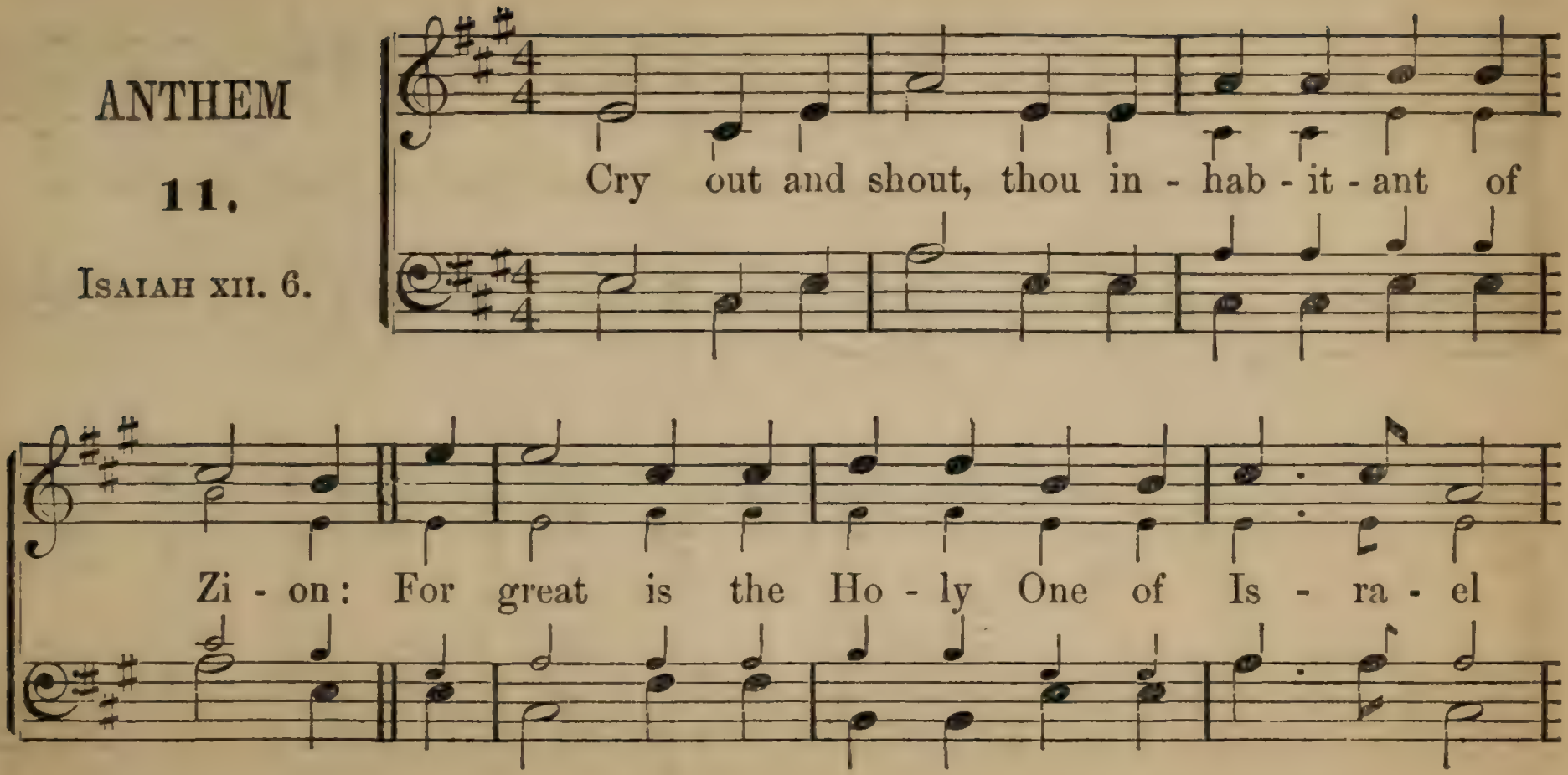


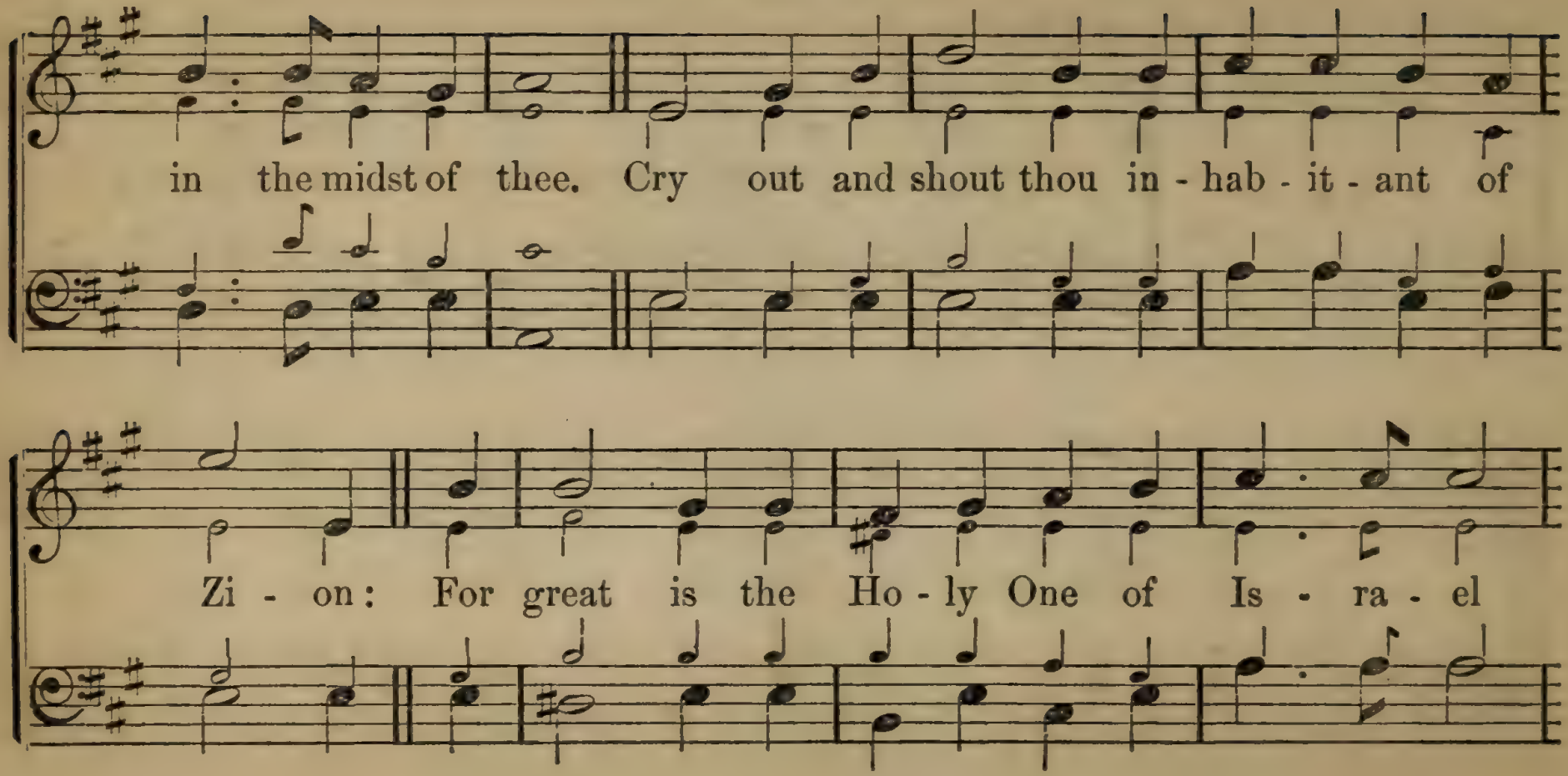

cup of sal - va - tion, and call up - on the name, the name of the LORD.
14. I will pay my vows un - to the LORD, now in the presence of

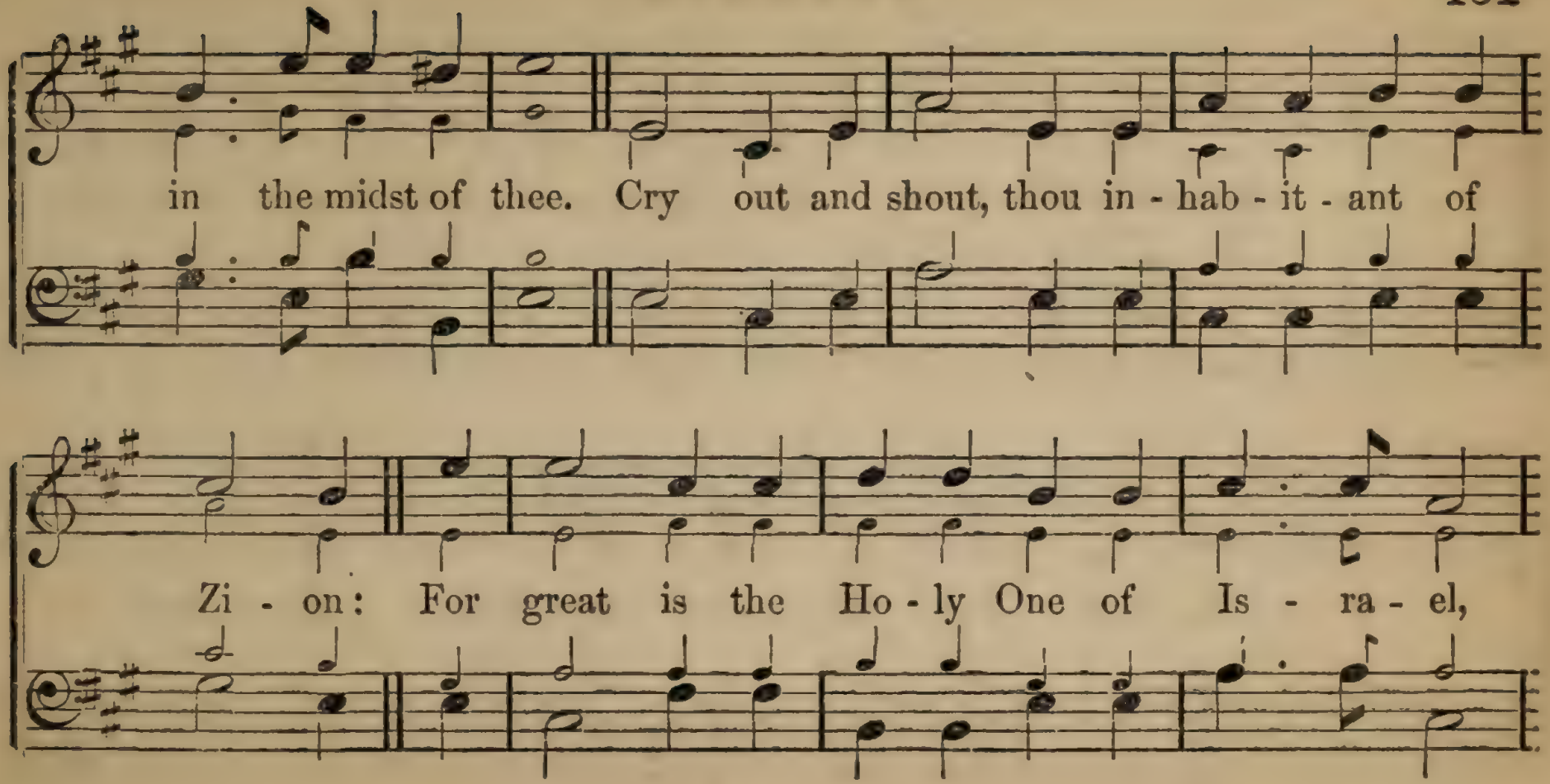

all his peo - ple. 19. In the courts of the LORD's house, In the
midst of thee, O Je - ru - sa - lem. Praise ye the Lord.

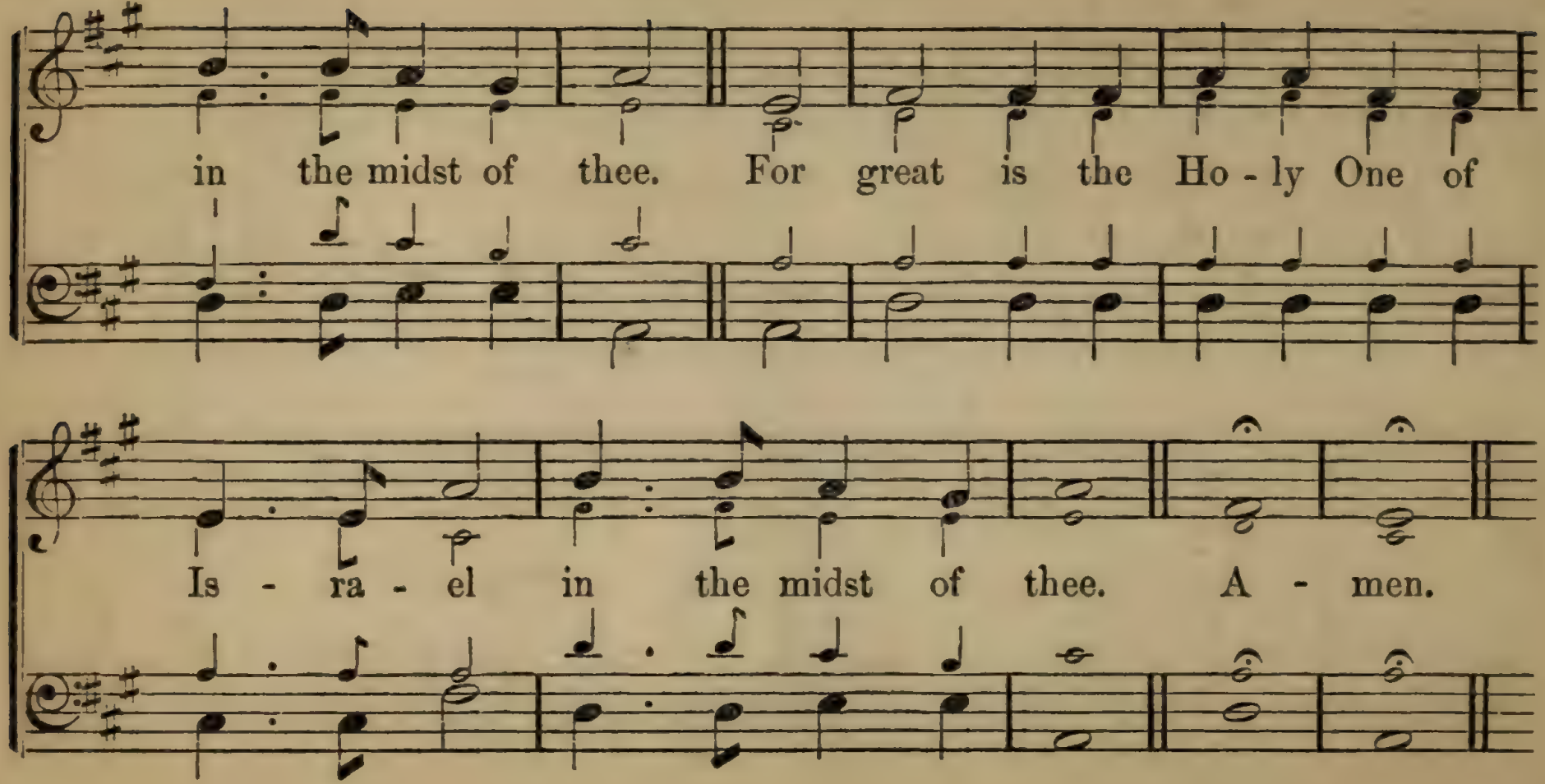
ANTHEM 11.

ISAIAH XII. 6.



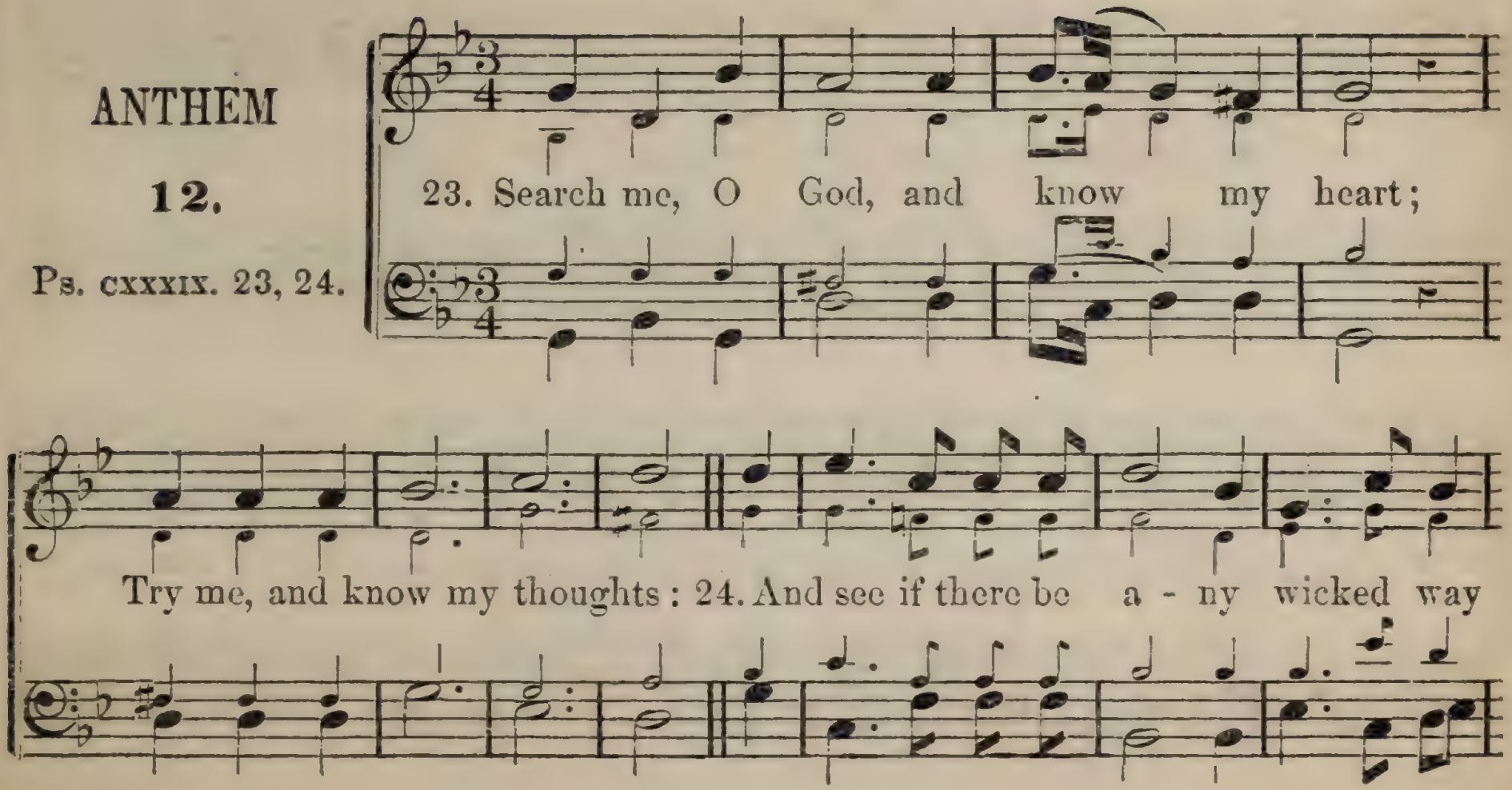

in the midst of thee. Cry out and shout thou in - hab - it - ant of
Zi - on: For great is the Ho - ly One of Is - ra - el

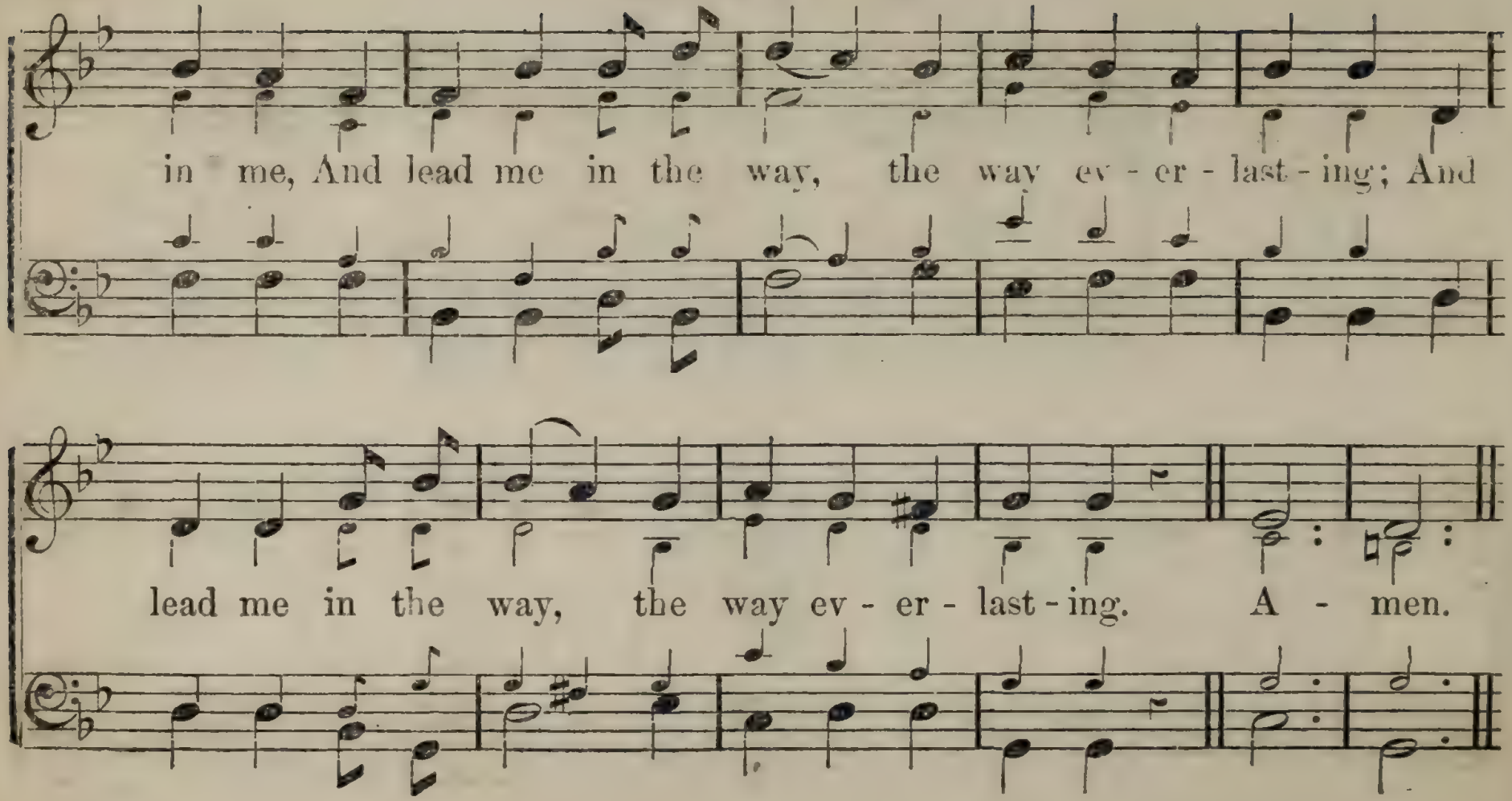

in the midst of thee. Cry out and shout, thou in - hab - it - ant of
Zi - on: For great is the Ho - ly One of Is - ra - el,


in the midst of thee. For great is the Ho - ly One of
Is - ra - el in the midst of thee. A - men.

ANTHEM 12.

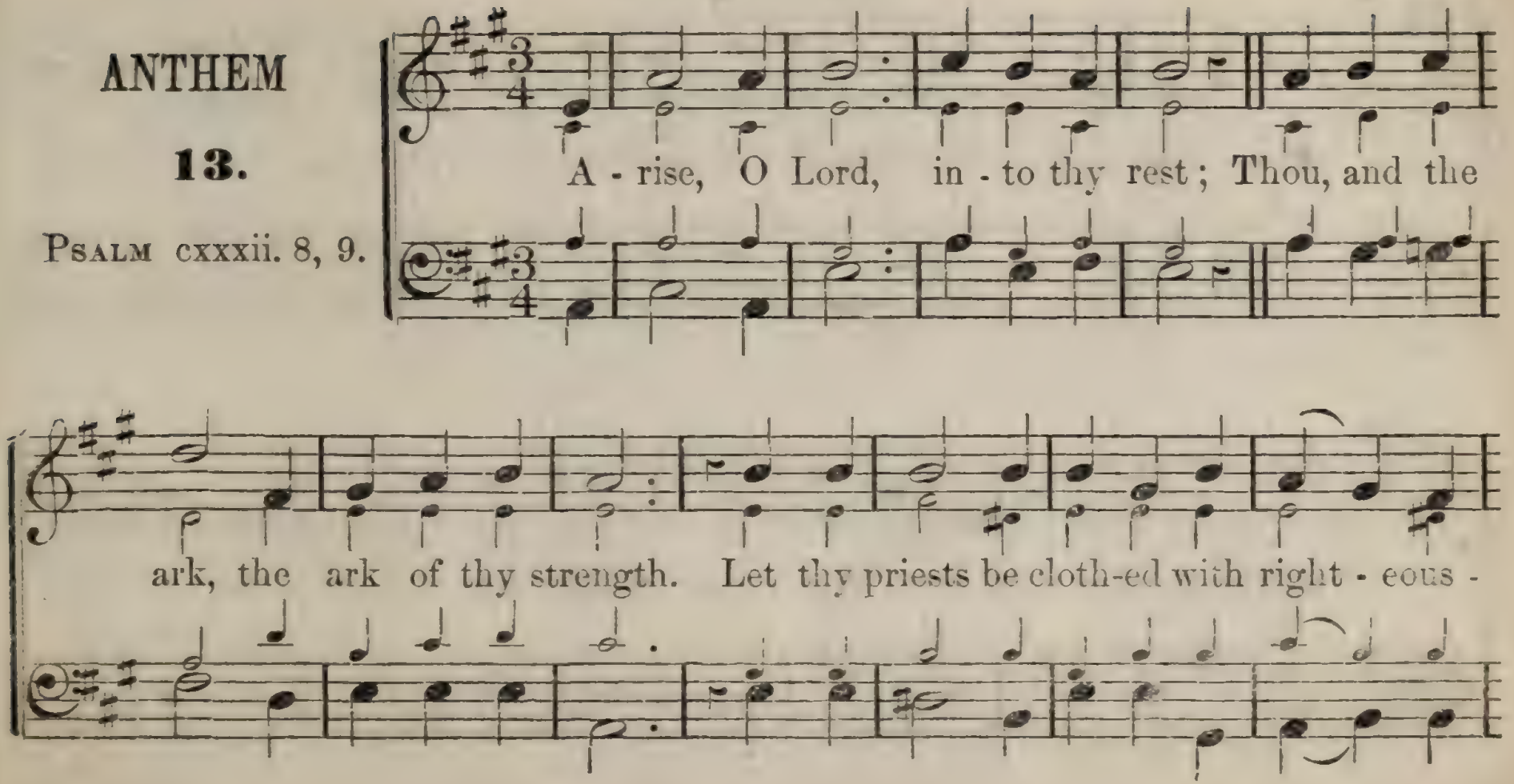
Ps. cxxxix. 23, 24.

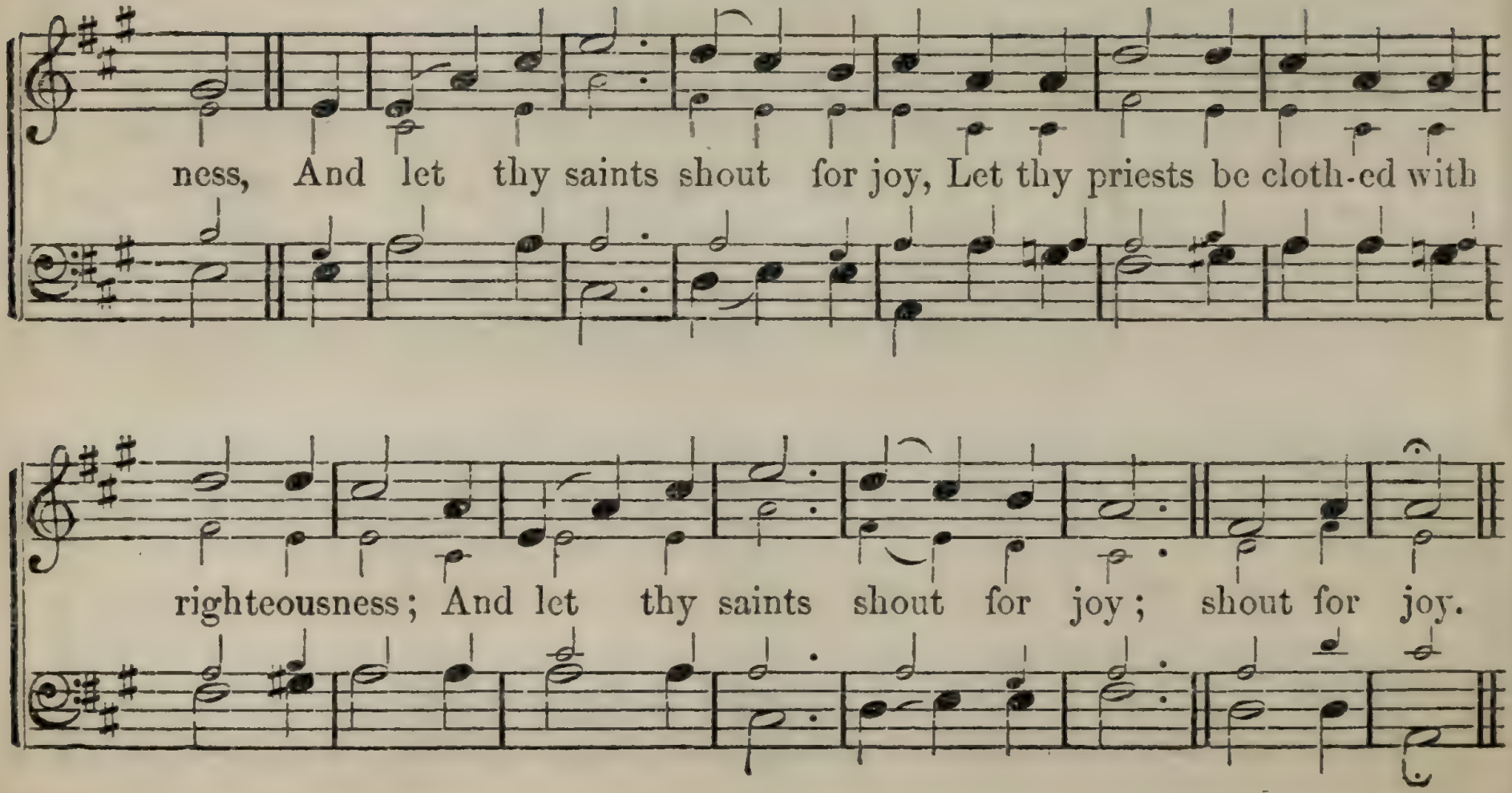



in me, And lead me in the way, the way ev - er - last - ing; And
lead me in the way, the way ev - er - last - ing. A - men.

ANTHEM 13.

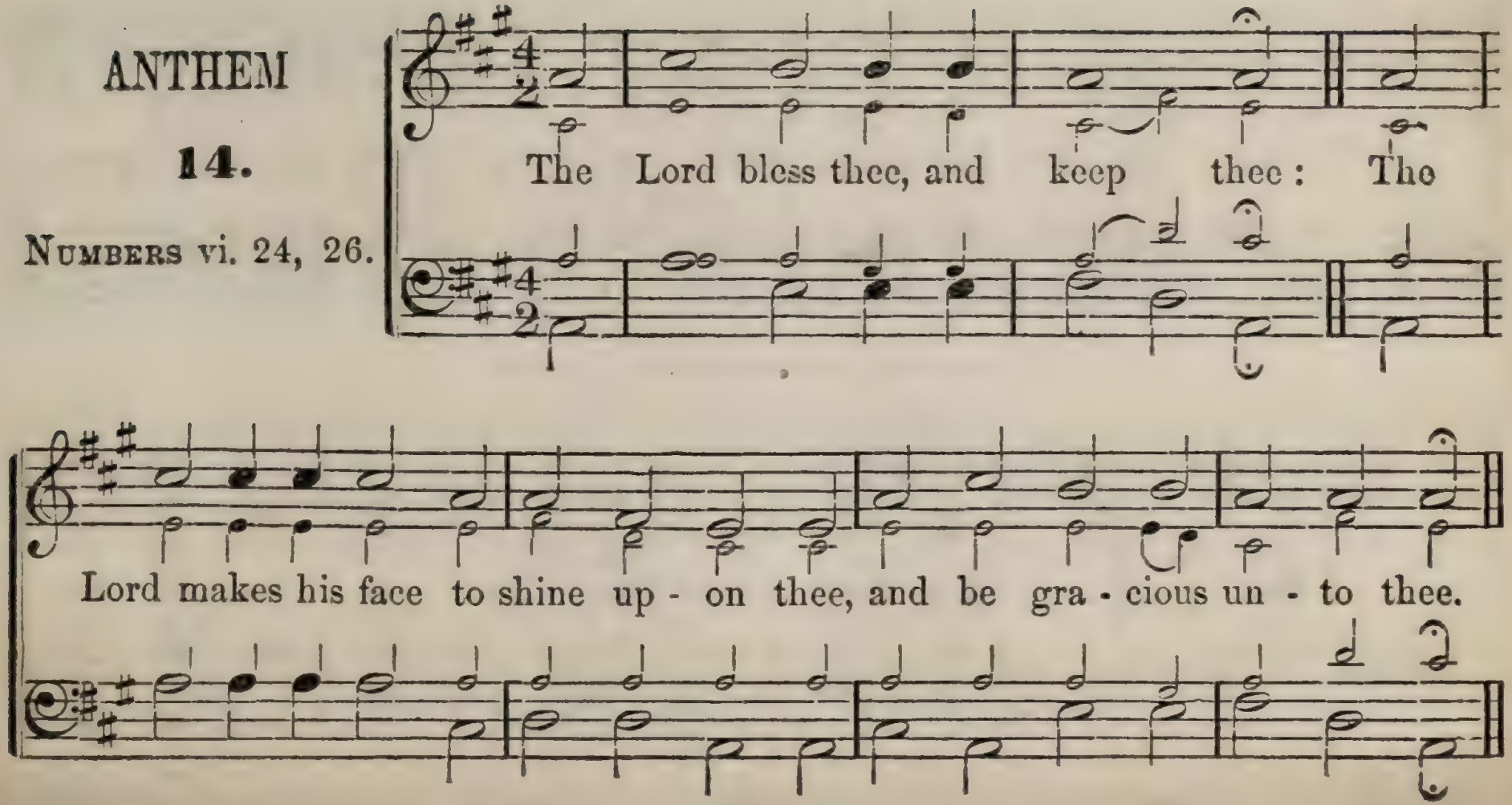
PSALM CXXXII. 8, 9.

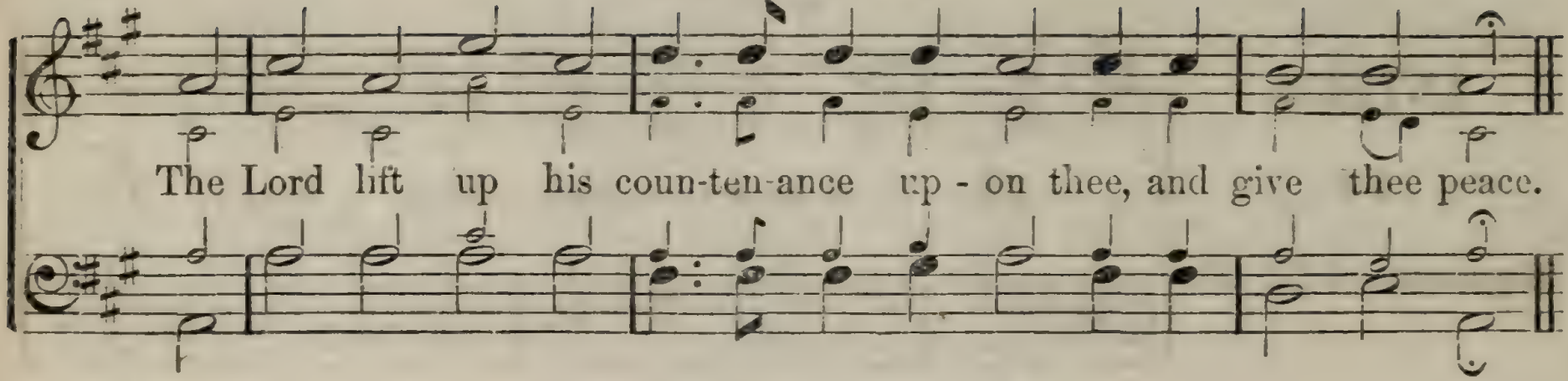



ness, And let thy saints shout for joy, Let thy priests be cloth-ed with
righteousness; And let thy saints shout for joy; shout for joy.

ANTHEM 14.

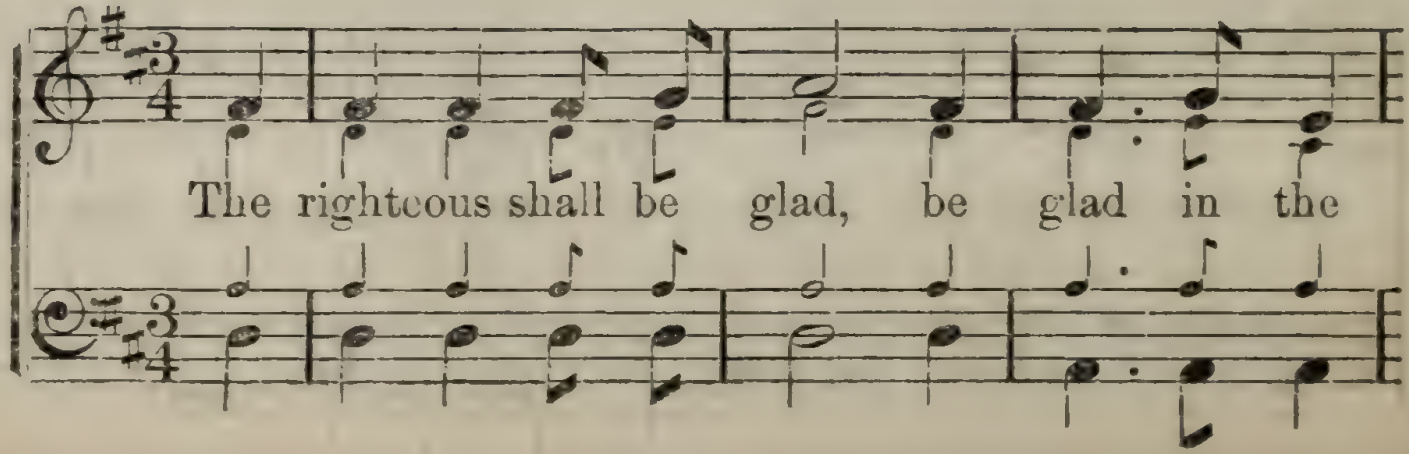
NUMBERS vi. 24, 26.

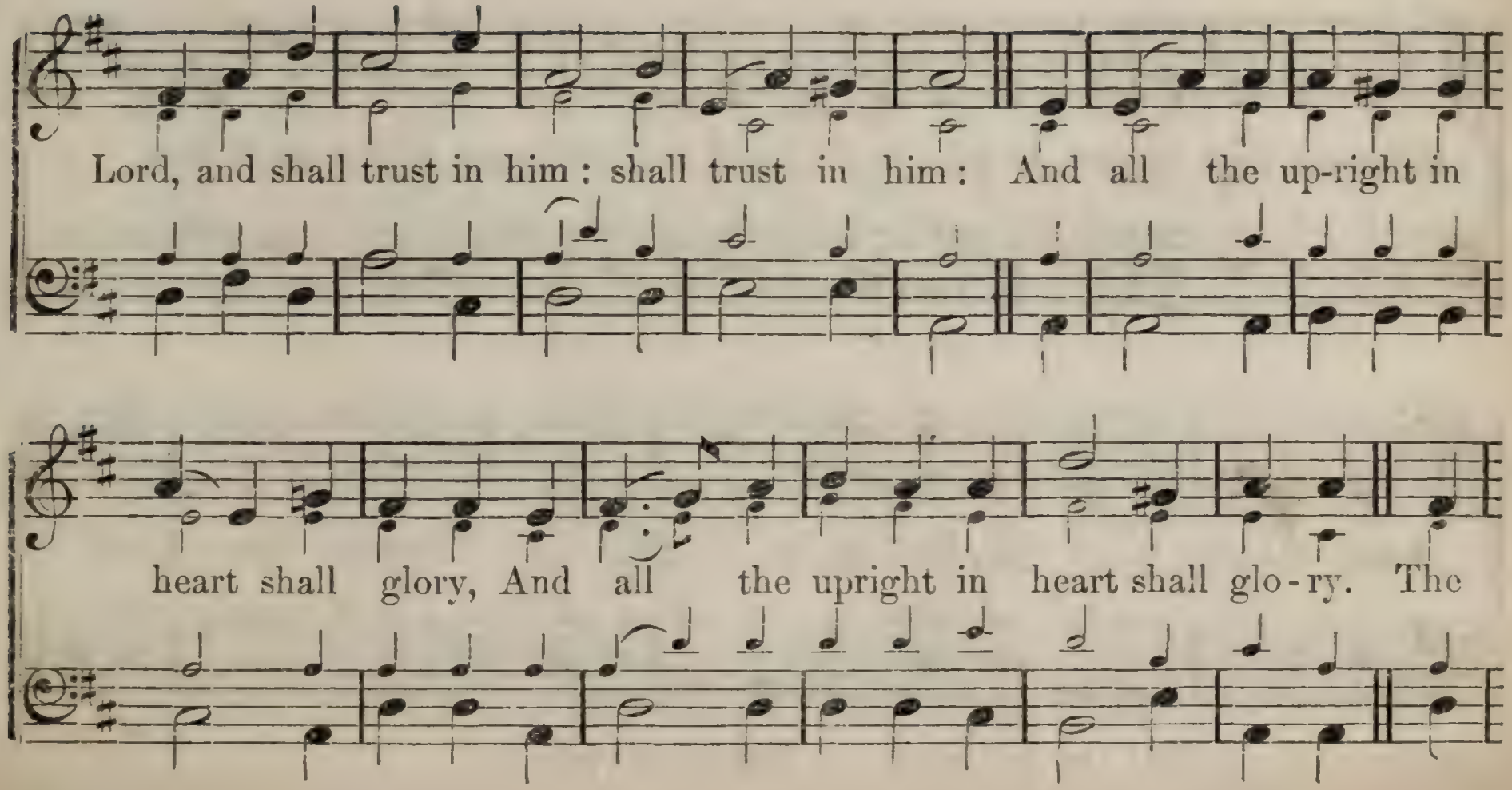


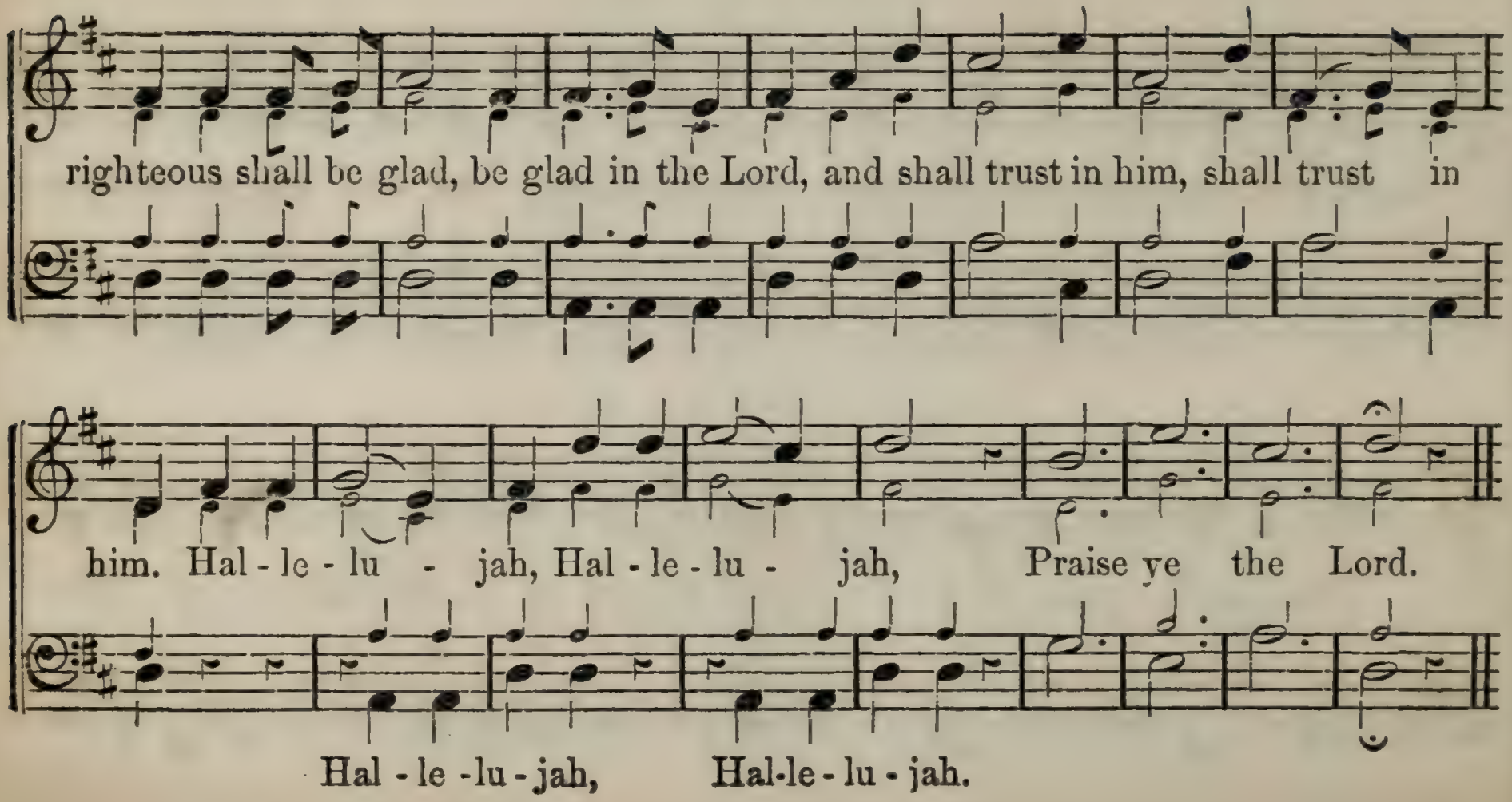


ANTHEM 15.

PSALM lxiv. 10.



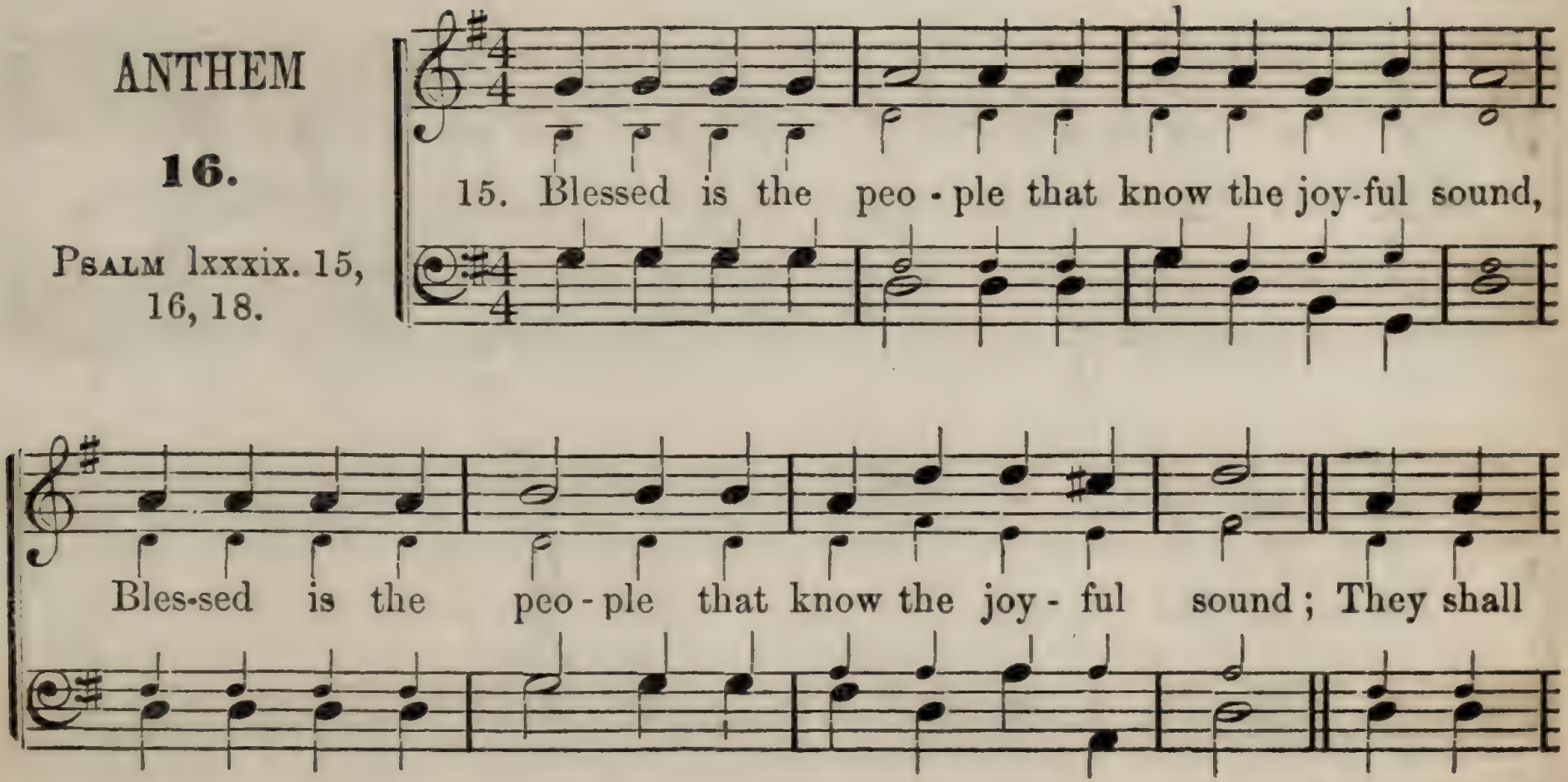

Lord, and shall trust in him: shall trust in him: And all the up-right in
heart shall glory, And all the upright in heart shall glo-ry. The

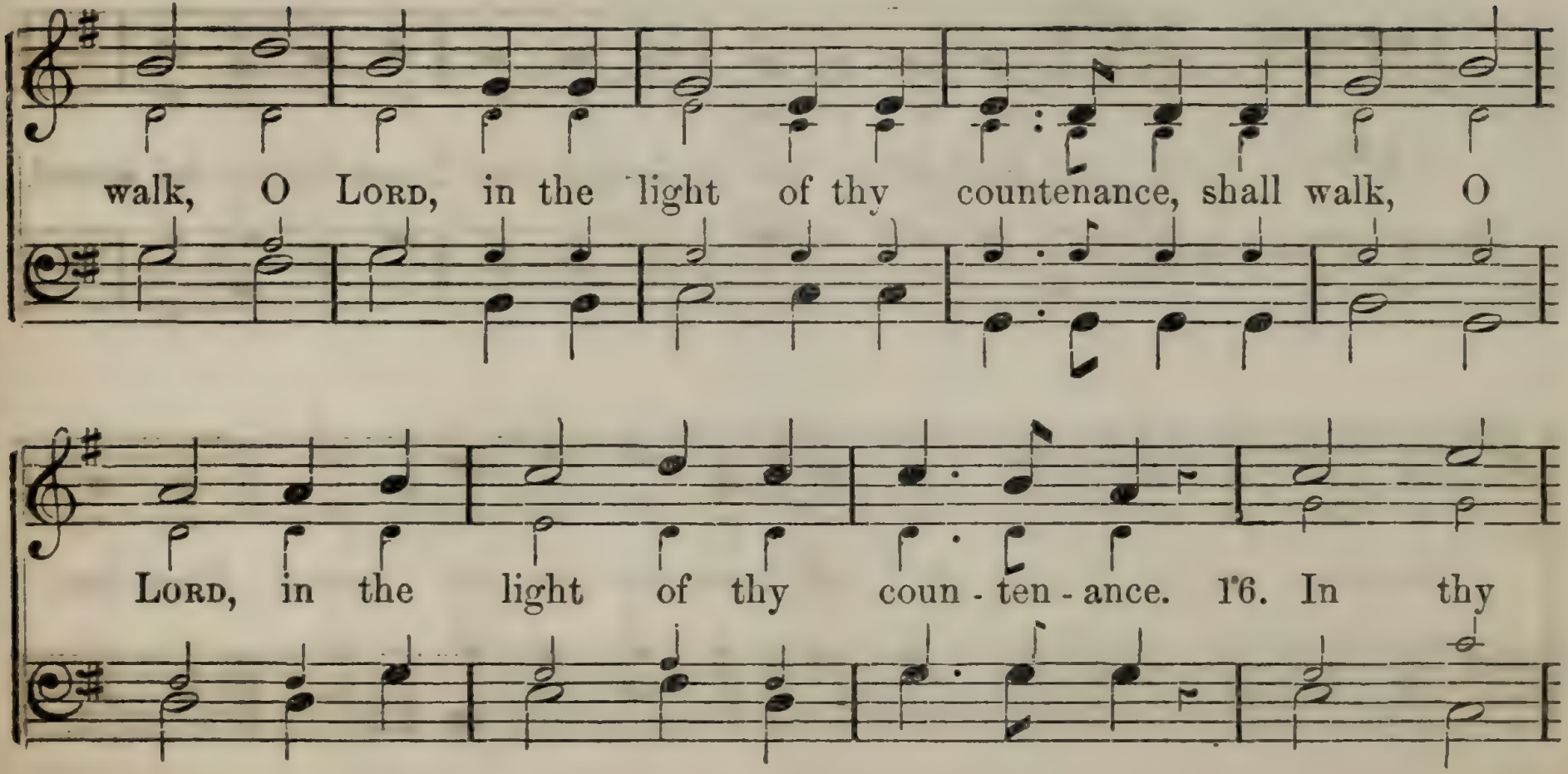

righteous shall be glad, be glad in the Lord, and shall trust in him, shall trust in
him. Hal - le - lu - jah, Hal - le - lu - jah, Praise ye the Lord.
Hal - le - lu - jah, Hal-le - lu - jah.

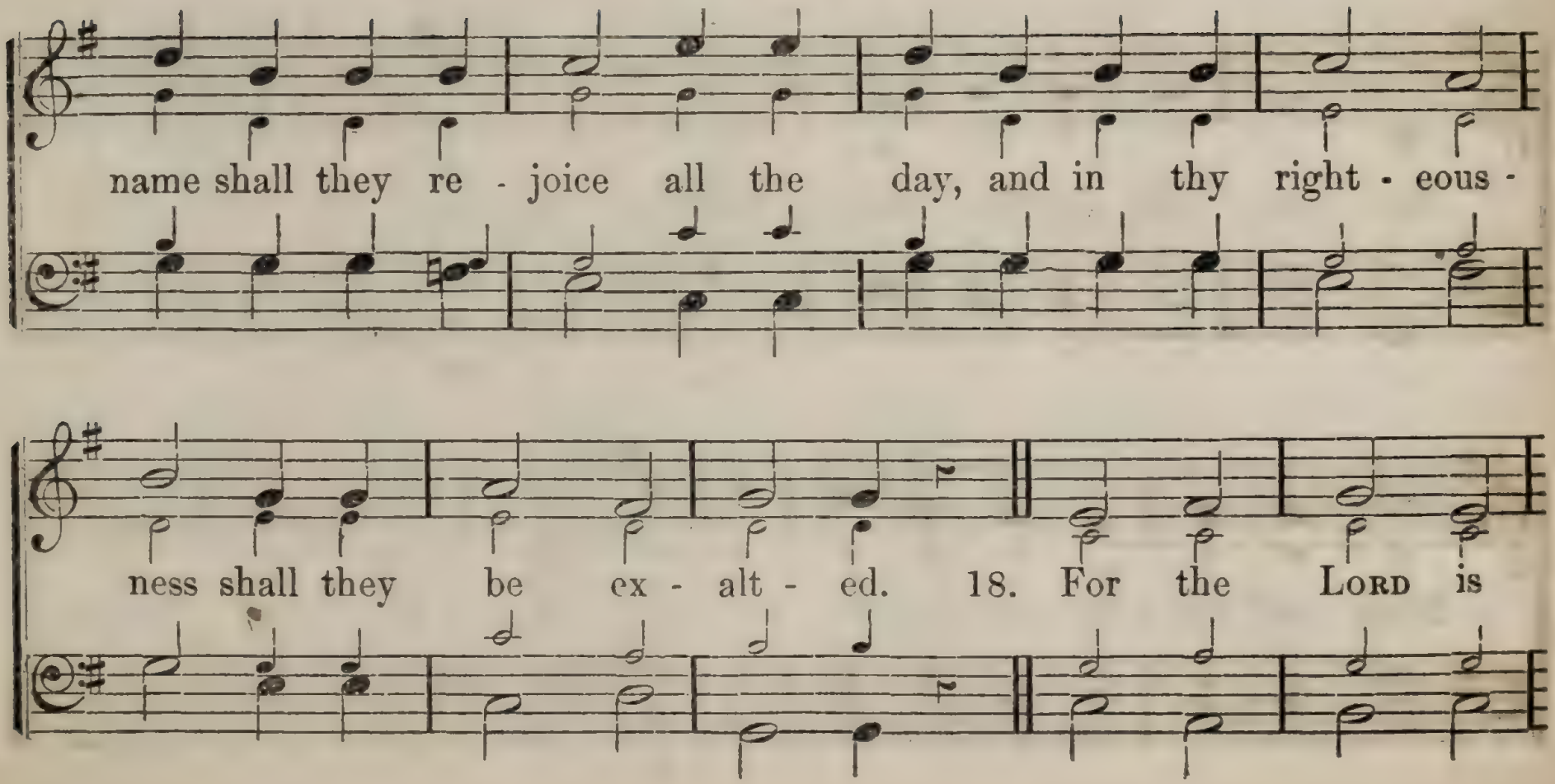
ANTHEM

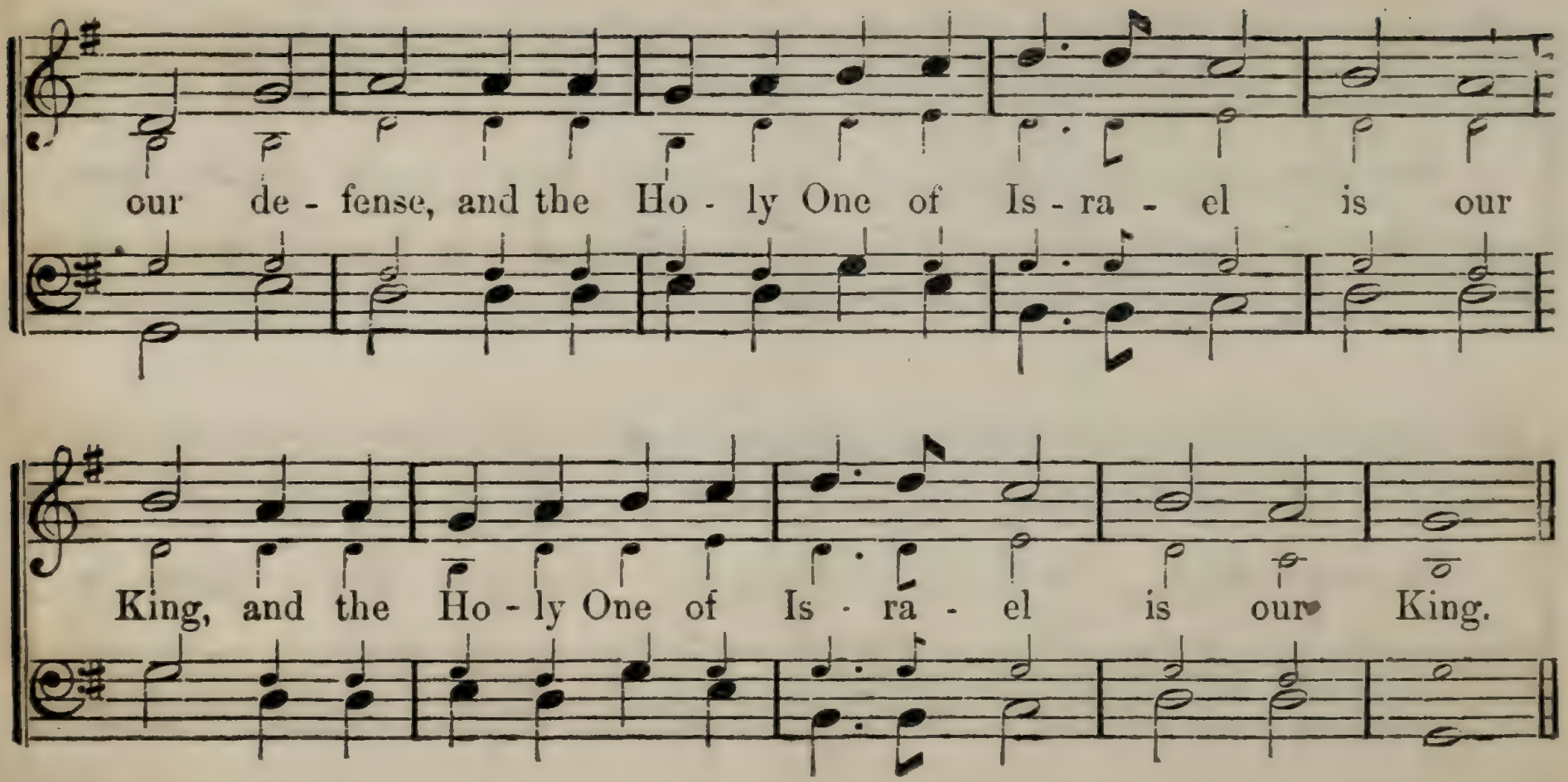
16.

PSALM lxxxix. 15, 16, 18.



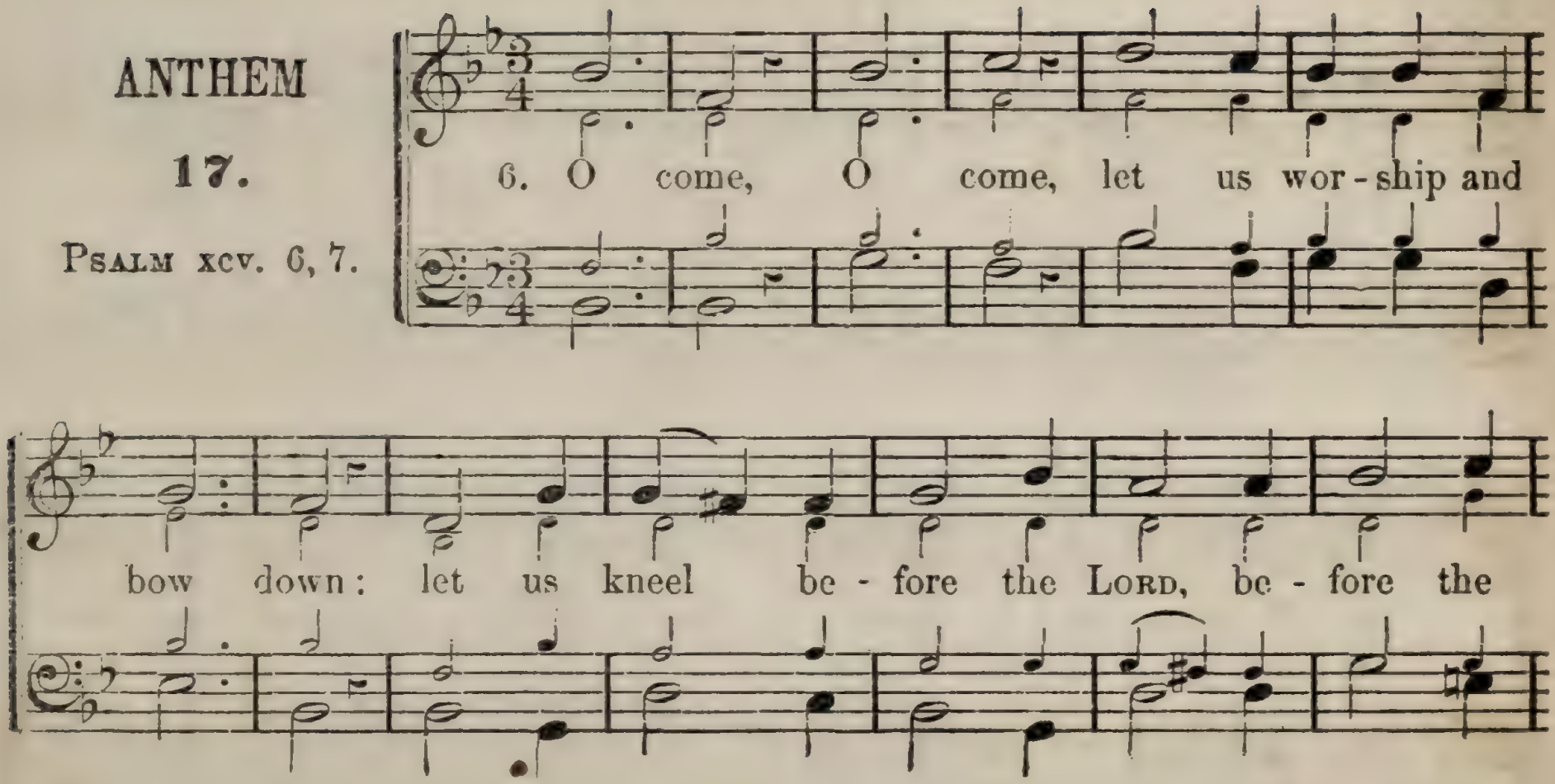

walk, O LORD, in the light of thy countenance, shall walk, O
LORD, in the light of thy coun - ten - ance. 16. In thy

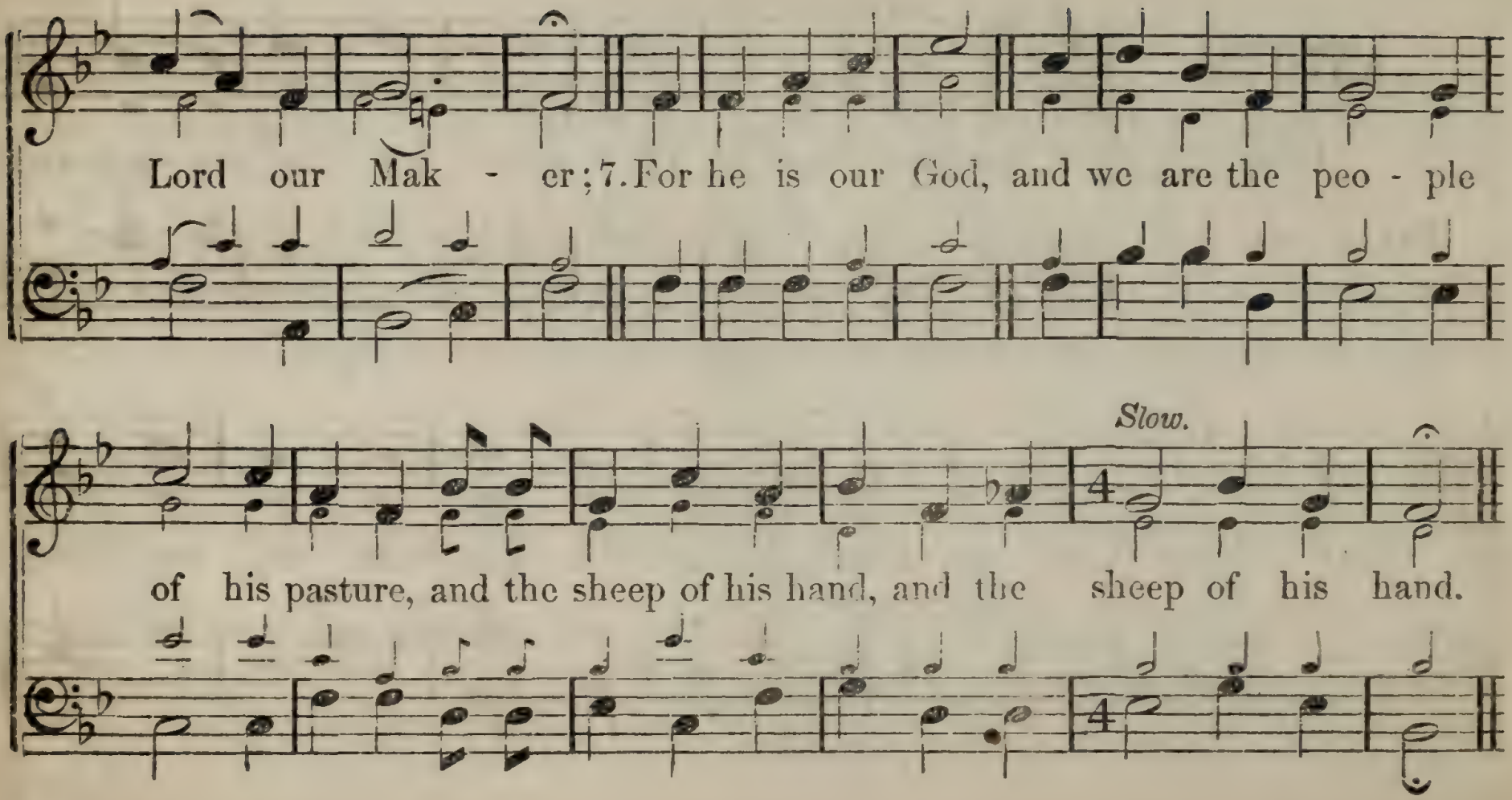

name shall they re - joice all the day, and in thy right - eous -
ness shall they be ex - alt - ed. 18. For the LORD is


our de - fense, and the Ho - ly One of Is - ra - el is our
King, and the Ho - ly One of Is - ra - el is our King.

ANTHEM 17.

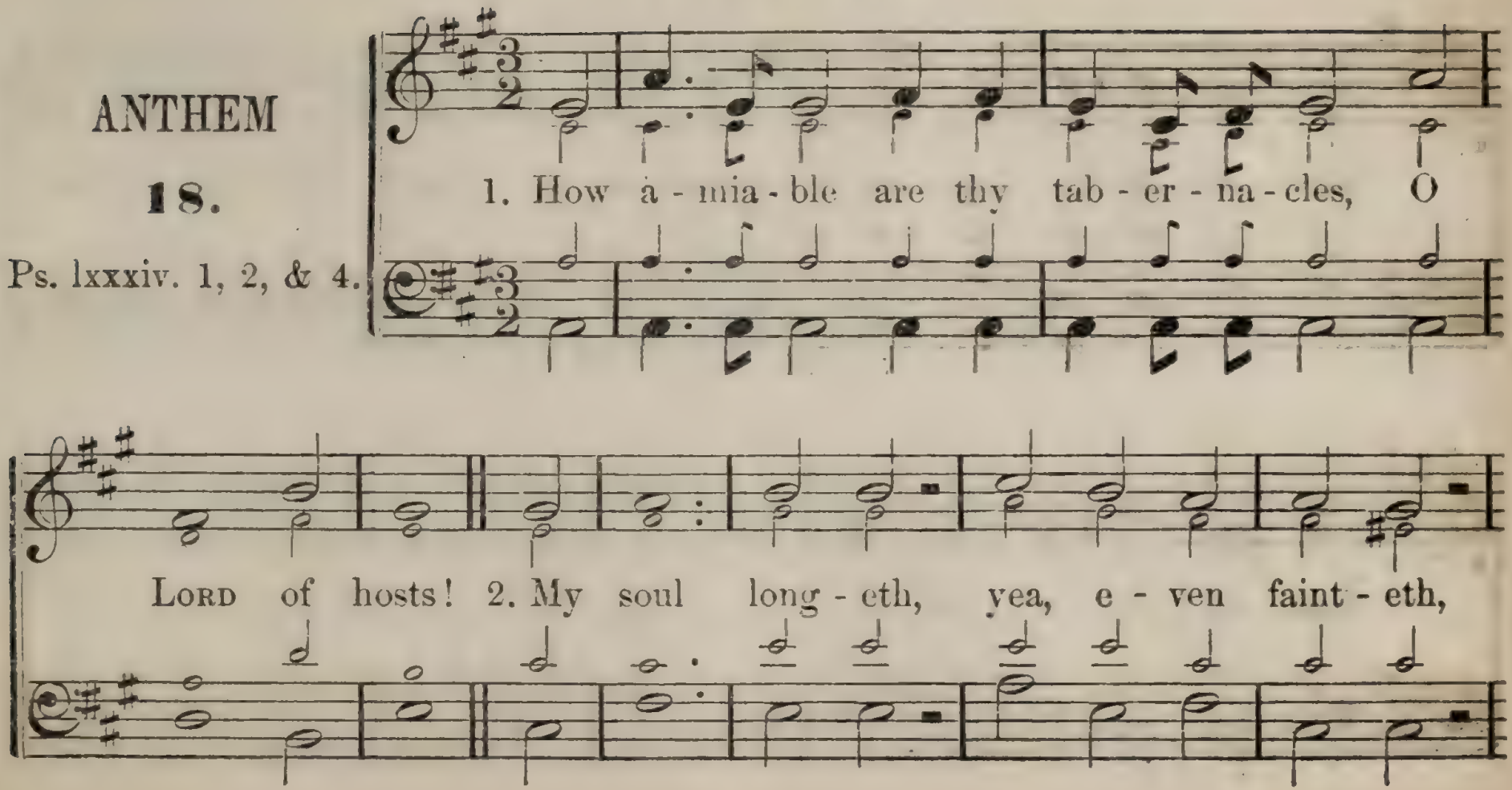
PSALM XCV. 6, 7.

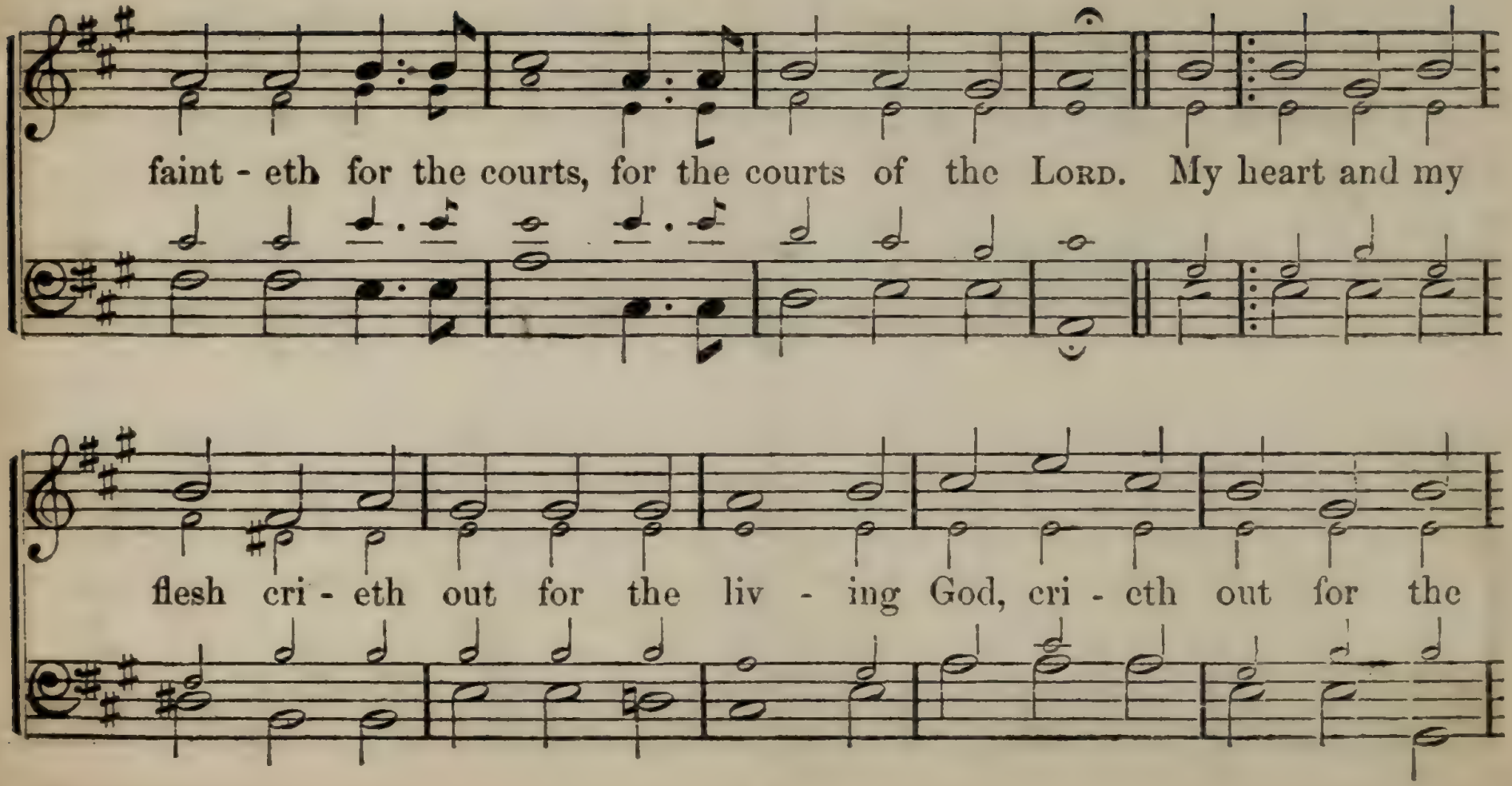


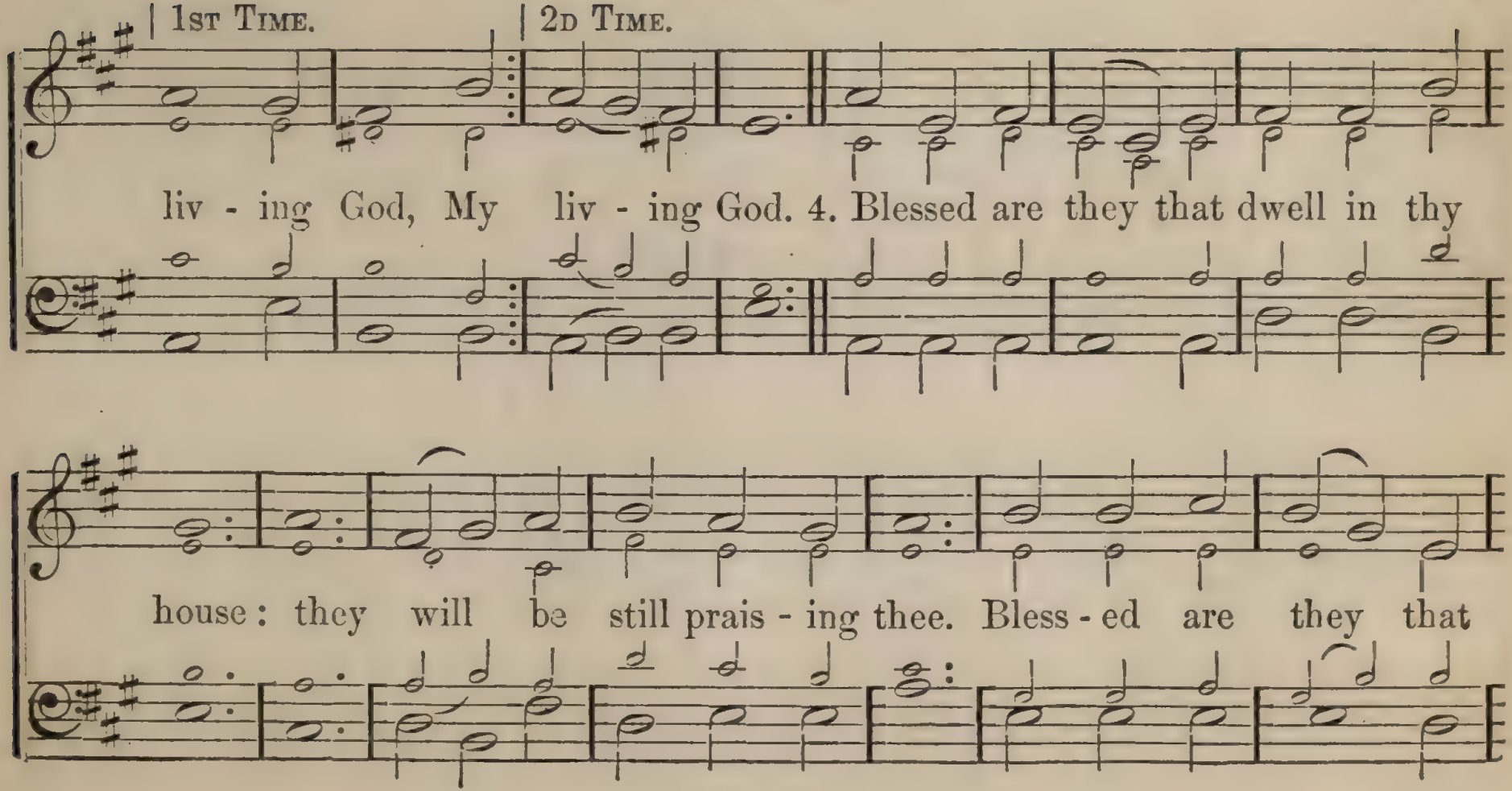

Lord our Mak - er; 7. For he is our God, and we are the peo - ple
Slow.
of his pasture, and the sheep of his hand, and the sheep of his hand.

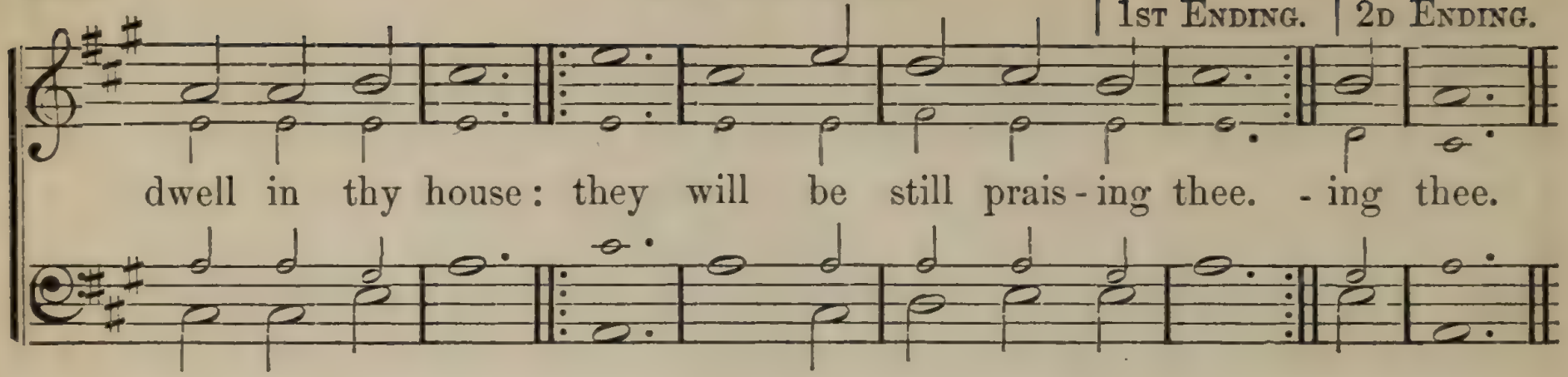
ANTHEM 18.

Ps. lxxxiv. 1, 2, & 4.



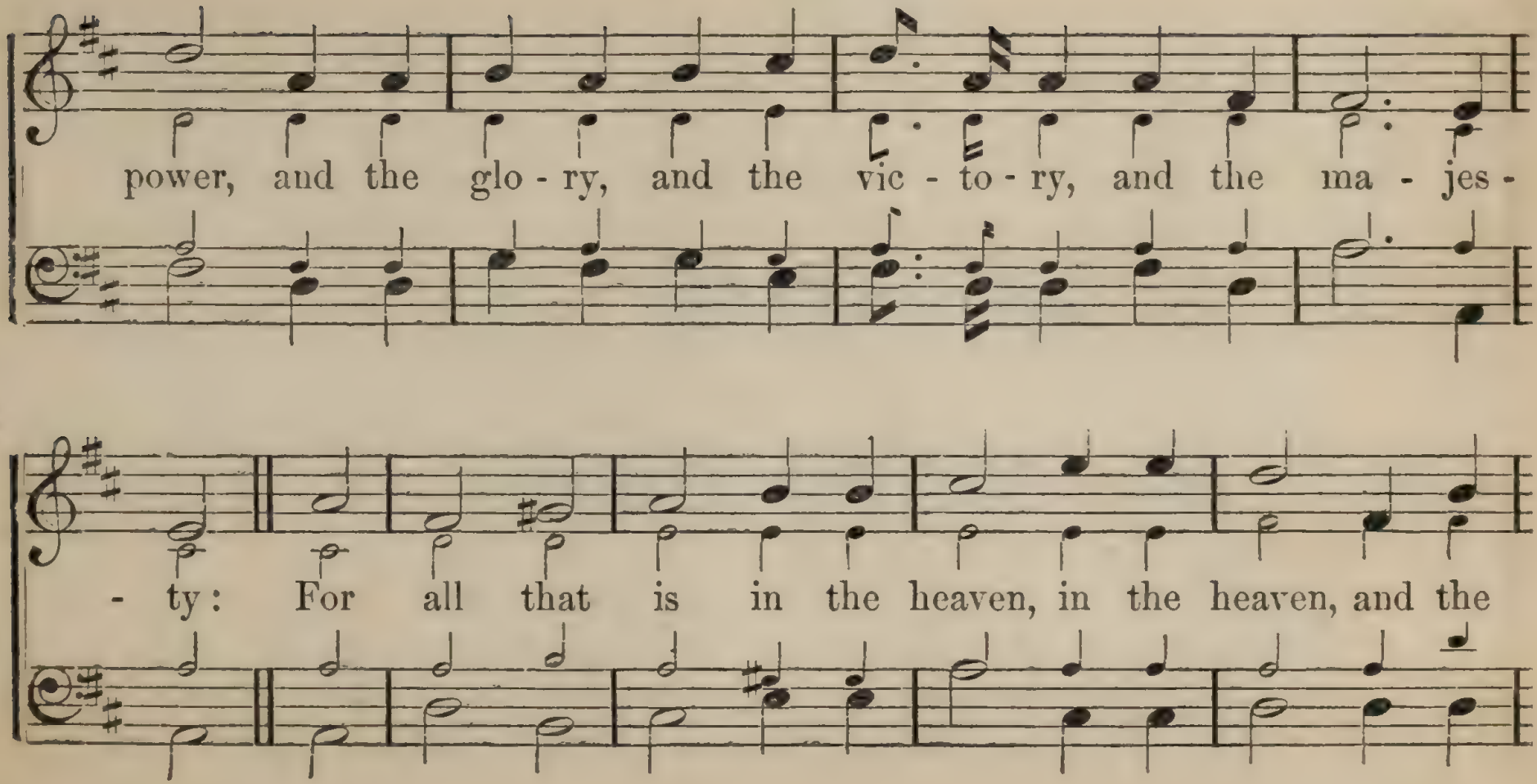

faint - eth for the courts, for the courts of the LORD. My heart and my
flesh cri - eth out for the liv - ing God, cri - eth out for the


1st Time.
2d Time.
liv - ing God, My liv - ing God. 4. Blessed are they that dwell in thy
house: they will be still prais - ing thee. Bless - ed are they that



ANTHEM 19.

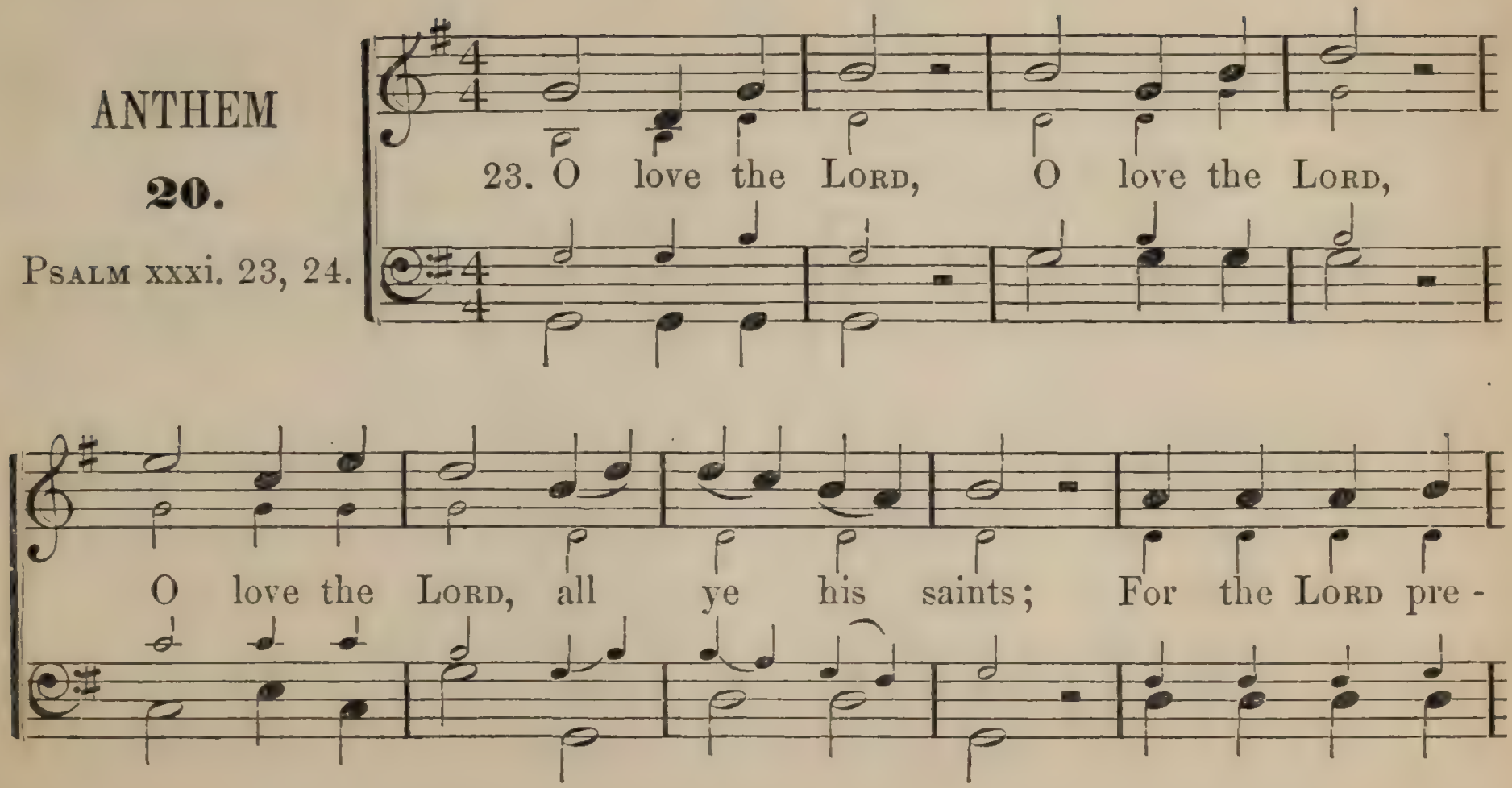
1 Chron. xxix. 11.

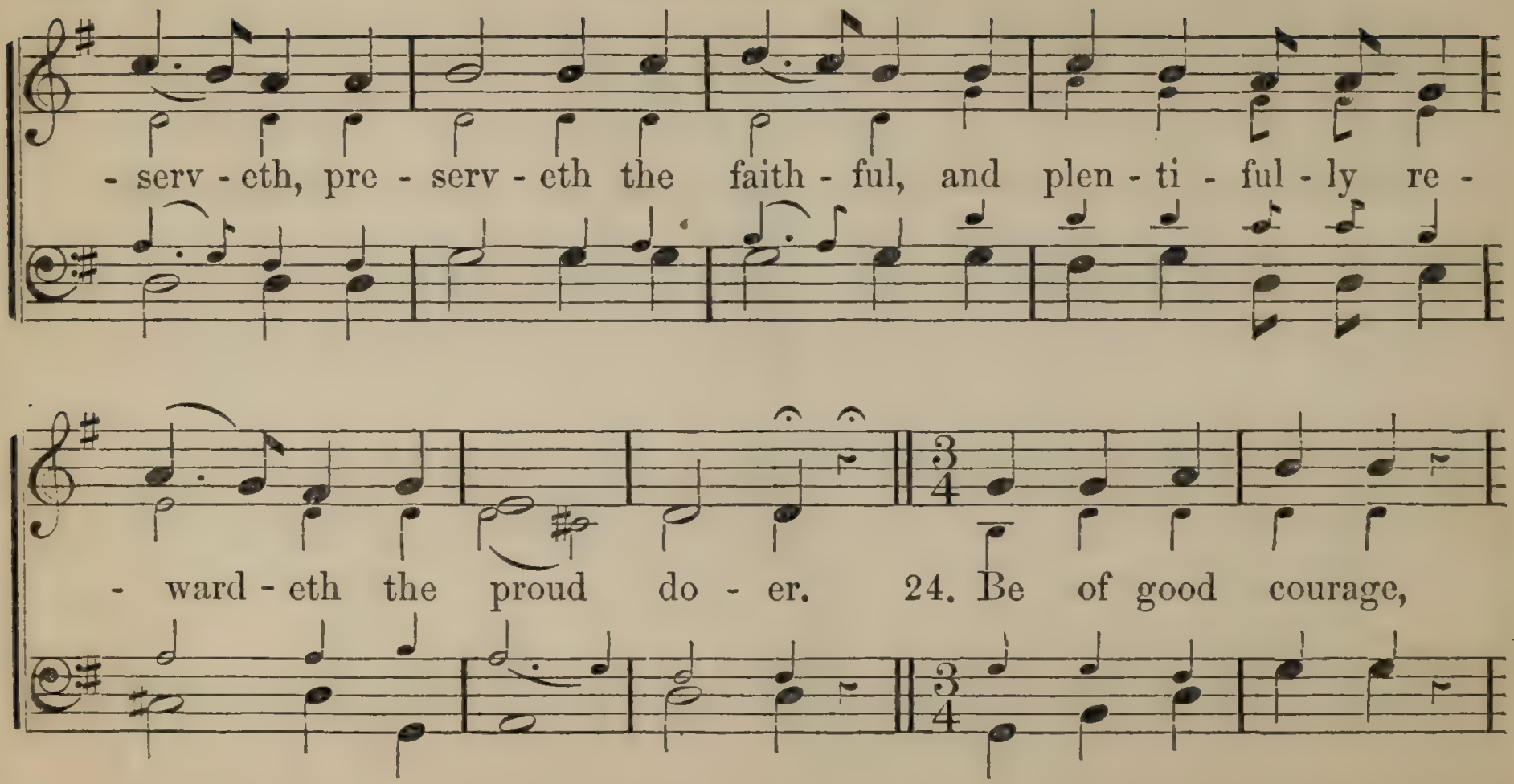

power, and the glo - ry, and the vic - to - ry, and the ma - jes -
- ty: For all that is in the heaven, in the heaven, and the

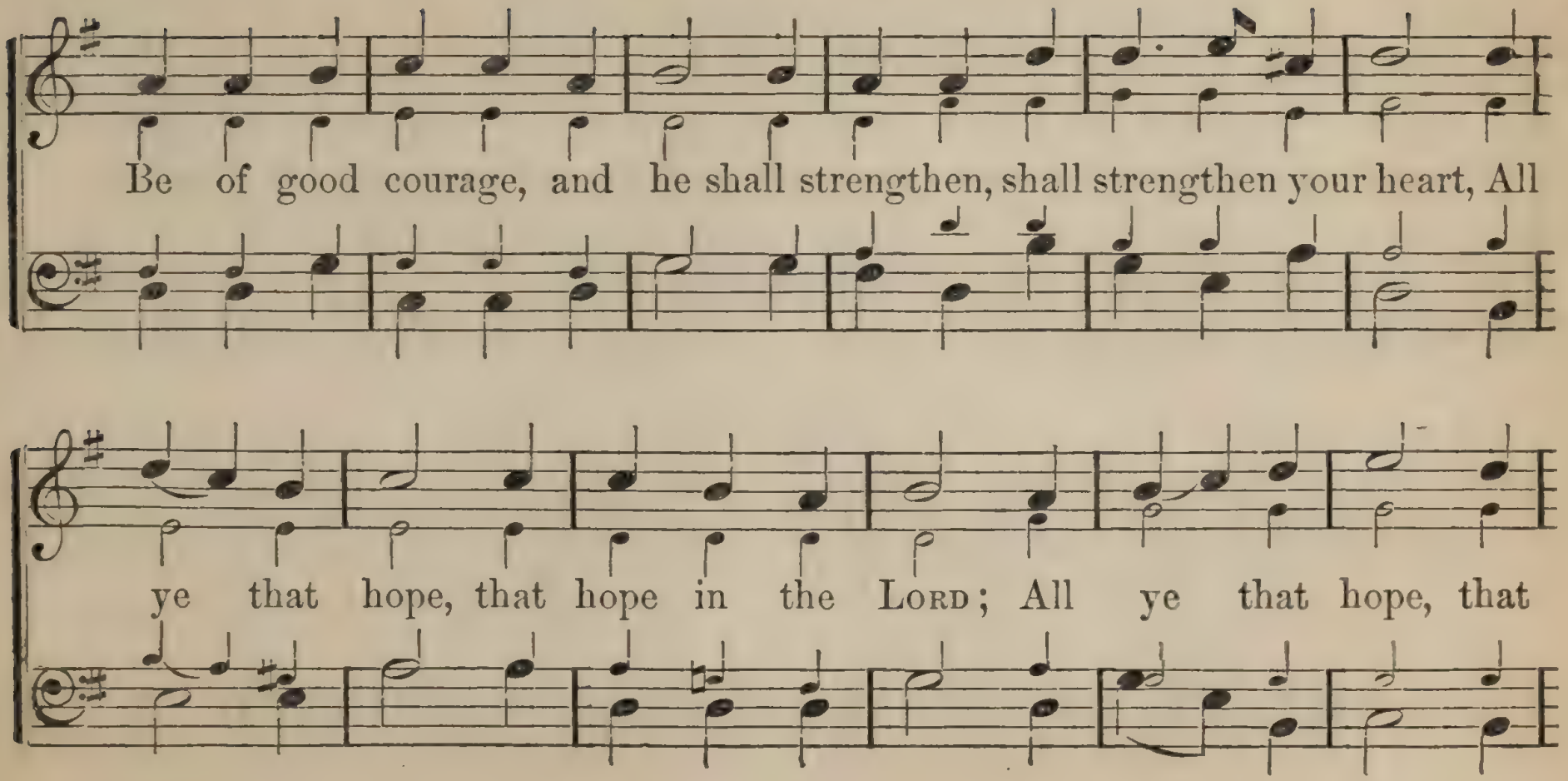
earth is thine; Thine is the kingdom, O Lord; and thou art ex-
- alt - ed as head a - bove all, as head a - bove all.

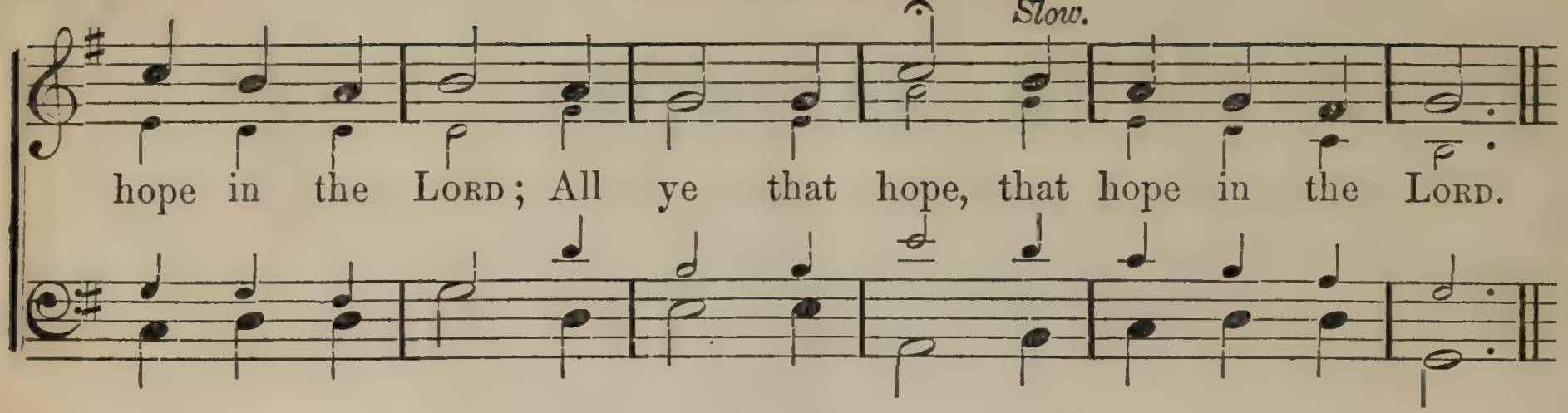
ANTHEM 20.

PSALM xxxi. 23, 24.



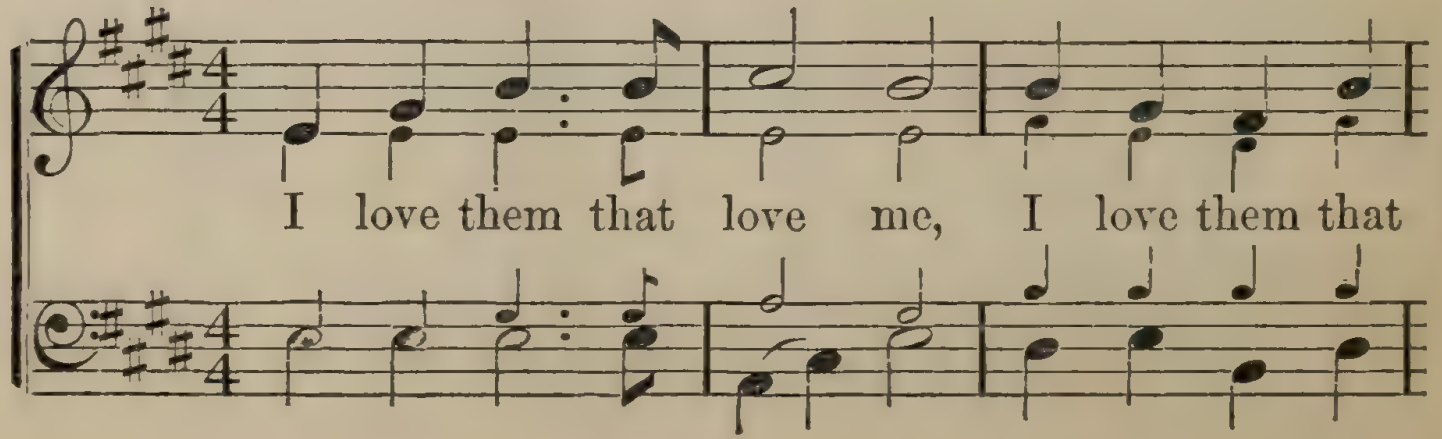

- serv - eth, pre - serv - eth the faith - ful, and plen - ti - ful - ly re -
- ward - eth the proud do - er. 24. Be of good courage,

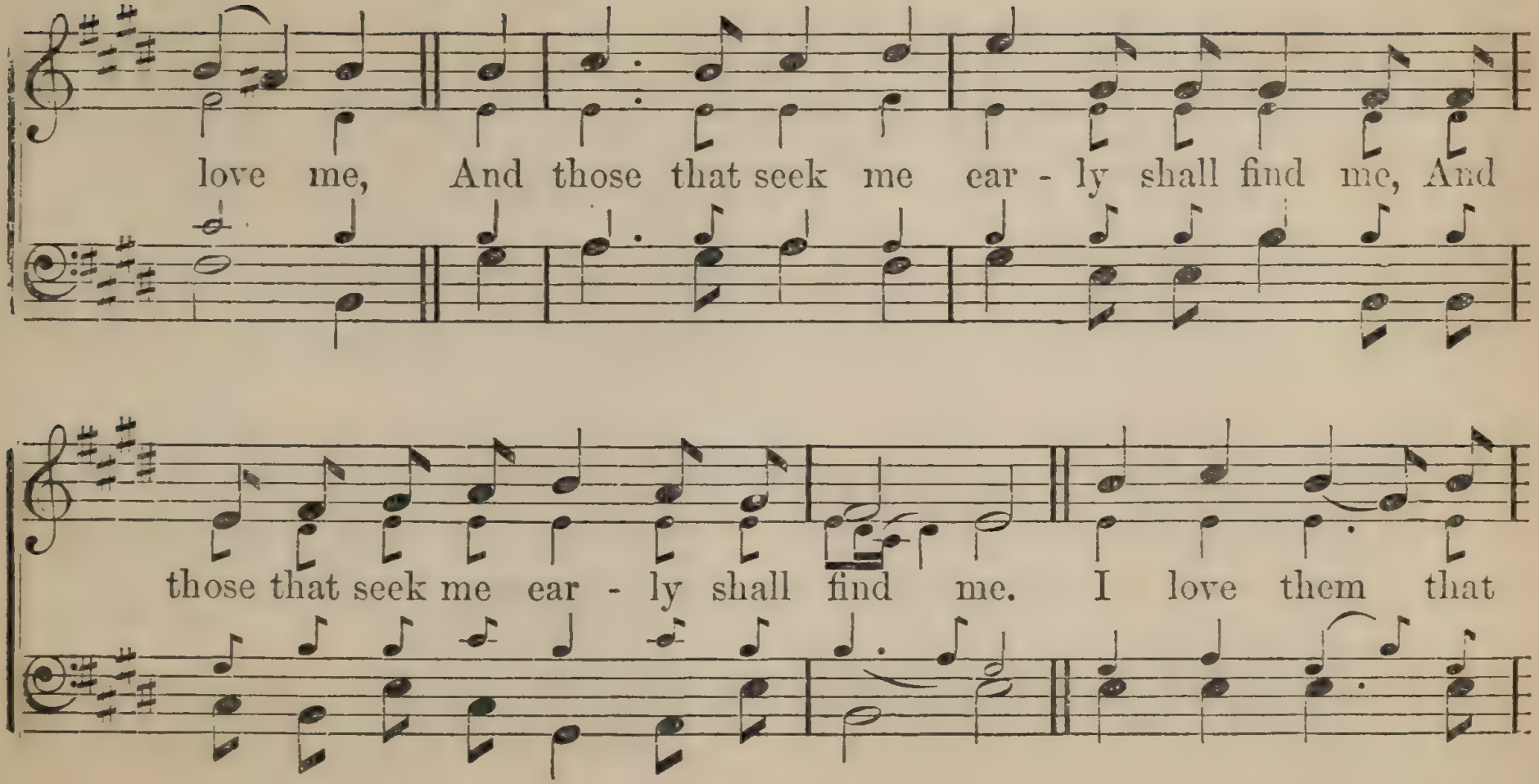

Be of good courage, and he shall strengthen, shall strengthen your heart, All
ye that hope, that hope in the LORD; All ye that hope, that



ANTHEM 21.

PROV. viii. 17.

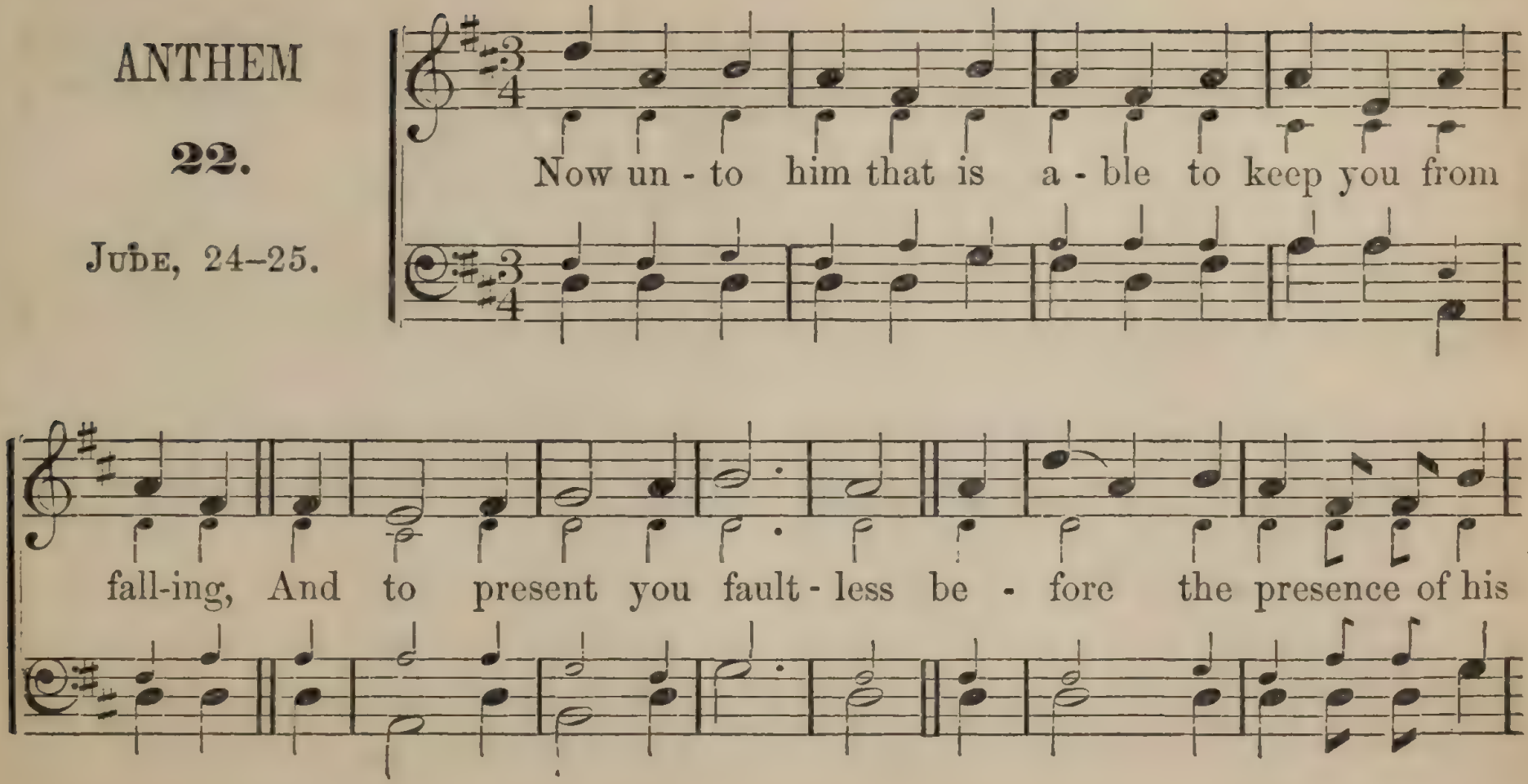


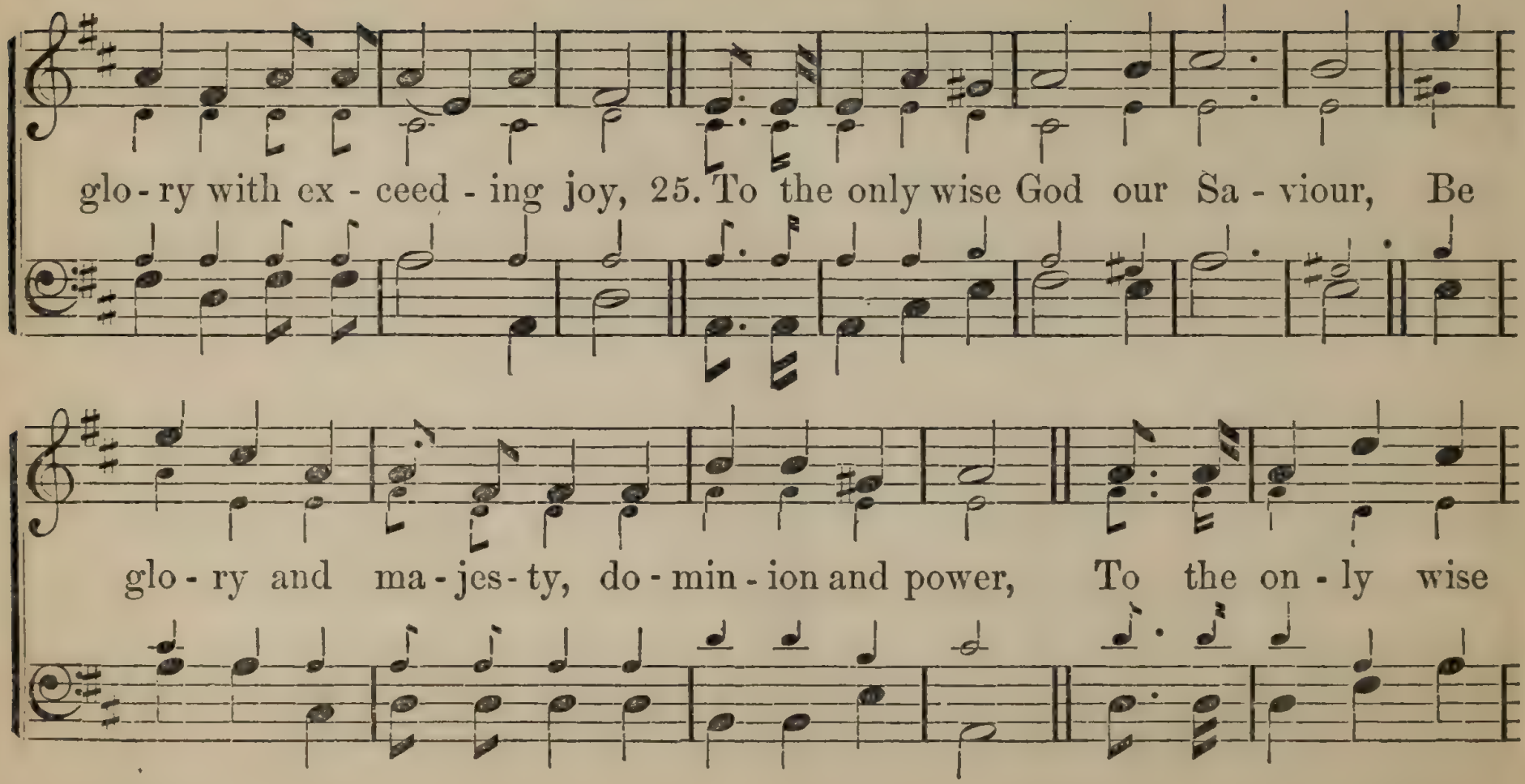

love me, And those that seek me ear - ly shall find me, And
those that seek me ear - ly shall find me. I love them that

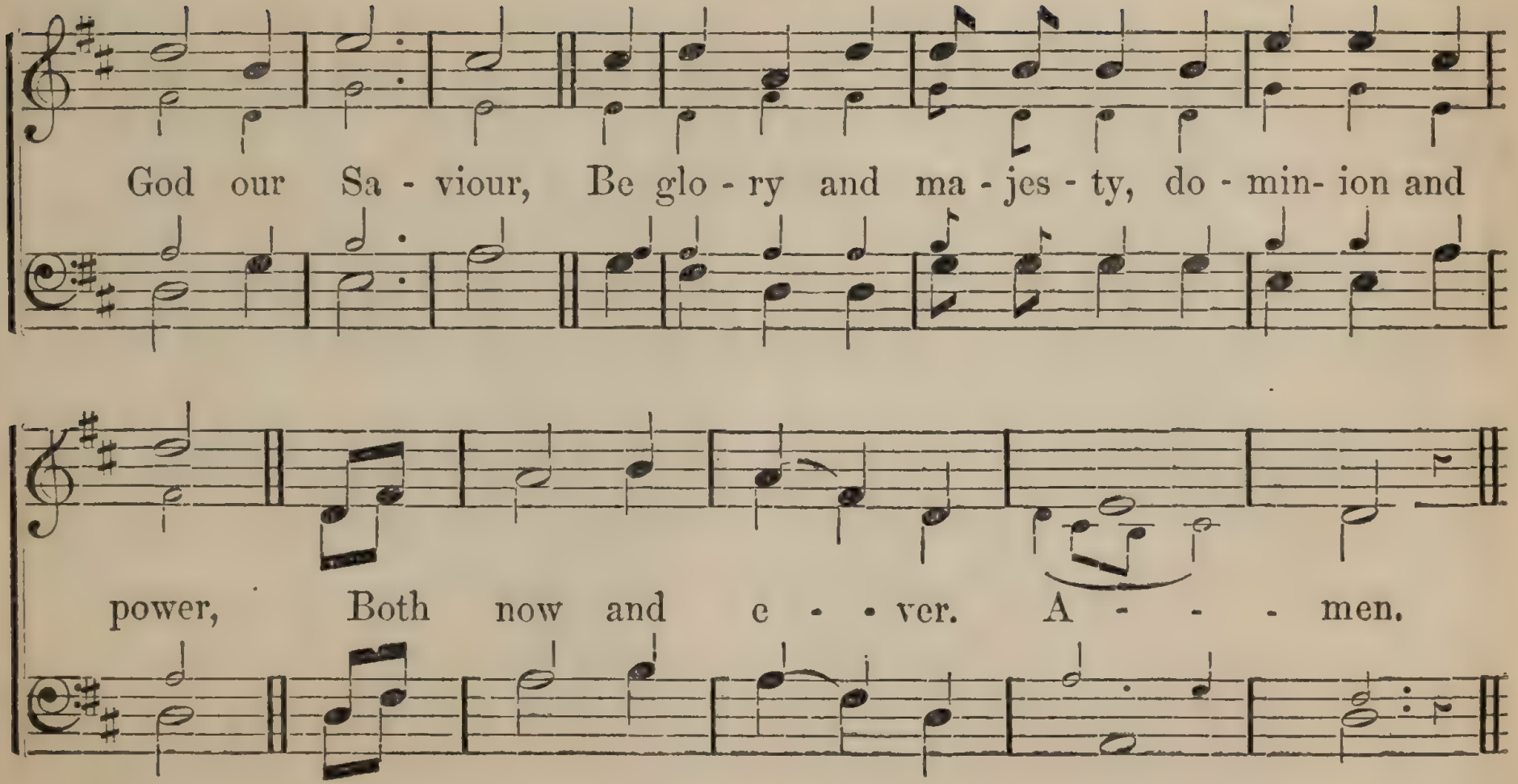
love me, I love them that love me; And those that seek me
ear - ly, shall find me, And those that seek me ear - ly, shall find me.

ANTHEM 22.

JUDE, 24–25.




glo - ry with ex - ceed - ing joy, 25. To the only wise God our Sa - viour, Be
glo - ry and ma - jes - ty, do - min - ion and power, To the on - ly wise


God our Sa - viour, Be glo - ry and ma - jes - ty, do - min- ion and
power, Both now and e - - ver. A - - - men.

ALPHABETICAL INDEX.

The Asterisk (*) is affixed to such tunes as have been compiled or arranged from the sources indicated or suggested by them.

Tunes by living American authors are inserted by special permission.

	PAGE
ABRIDGE..*Isaac Smith, London, died about* 1800....	85
ABVILLE.....	312
ACTIN.....	336
ACTON.....	275
ADNAL.....	329
AGNOL.....	173
AKLAND.....	276
AKNAL.....	277
ALBEC.....	13
ALBON.....	278
ALDER.....	86
ALENA.....	87
ALFORD.....	371
ALFRED.....	88
ALL SAINTS.....*W. Knapp.*	14
ALMA.....*T. B. Mason.*	89
ALMY.....	255
ALPHEUS.....**Max Eberwein.*	90
ALPS.....	234
ALVAN.....	365
AMERICA.....*English.*	256
AMOY.....*Dr. L. Mason.*	380
AMSTERDAM..*Dr. James Nares.*	313
ANLEY.....	348
APTON.....**German Melody.*	279
ARIEL.....*Dr. L. Mason.*	228
ARLINGTON.....*Dr. T. Arne.*	91
ARNON.....**English Melody.*	15
ASTON.....	280
ATHOL.....*R. Harrison.*	174
AYLESBURY.....*Dr. M. Greene.*	175
BADEA.....*German.*	176
BAIRD.....**French Tune.*	17
BALERMA.....*H. Wilson.*	92
BARBY.....*Wm. Tansur.*	93
BARROW.....	94
BARTIMEUS.....*Am. Melody.*	349
BARTOW.....	95
BATEMAN.....	96
BATES.....*Dr. L. Mason.*	252
BAVA.....*Genevan Psalter.*	18
BAY.....	19
BAYTON.....	97
BECKER.....**German.*	20
BECKFORD.....*Wm. Mason.*	177
BEDFORD.....*W. Wheall.*	98
BELGRAVE.....	281
BELT.....	21
BENDA.....	249
BENDON.....	99
BERNE.....	22
BERRY.....	23
BETHANY.....	257
BEVAN.....	24
BINGHAM. **N. Selnecker, Leipsig. 1540*.....	100
BLOIS.....*Wm. Mason.*	178
BONAR.....	179

		PAGE
BOND		101
BONN		180
BOYLSTON	*Dr. L. Mason.*	181
BREMEN		182
BRENT		25
BRIGHTON	*Dr. L. Mason.*	183
BROOKLYN		102
BROWN	*Wm. B. Bradbury.*	103
BUREN		26
BUTLER		104
BYRD		105
CAIRO		27
CALBRA		372
CALVA		106
CALVARY		366
CANON	*Thomas Tallis (Original Copy)*	28
CANONBURY		314
CANTERBURY	*From Playford's Psalms*, 1671	107
CARMEL		108
CAVE		309
CHRISTMAS	**Old English Carol.*	109
CLAYTON		270
COLE		110
COLMA		367
COOPER		235
CORINTH	*Dr. L. Mason.*	111
CORONATION	*O. Holden*	112
COWPER	*Dr. L. Mason.*	113
CROSWELL		223
DALSTON	*A. Williams.*	233
DANUBE		29
DAYTON		31
DEAL		184
DEDHAM	*Wm. Gardiner*	114
DENFIELD	**C. G. Gläser*	115
DENNIS	**H. G. Nägeli.*	186
DIXON		350
DOVER	*Unknown.*	187
DOWNS	*Dr. L. Mason.*	116
DUKE STREET	*John Hatton.*	32
DUNFERMLINE	*Scotch Psalter.*	118
DUNDEE	*Scotch Psalter.*	117
DURER		188
DURHAM	**English.*	33
EASTER-TIDE	*Old Roman.*	34
EFFIELD		330
EFFNER		189
ELAND		253
ELBE		35
ELDEN		282
ELL		190
ELLARD		337
ELLIOT	*Dr. L. Mason.*	338
ELTON		331
ELVILLE		191
ELVORD		283
ELWIN		316
ENWOOD		284
EPSOM		36
ERFURT	*Martin Luther.*	37
ERNAN	*Dr. L. Mason.*	38
ERSKINE		285
EUTAH	*T. B. Mason.*	192
EVAN		119
FEDERAL STREET	*H.K. Oliver.*	39
FIELD		193
FLEET STREET		236
FRITH		40
GALENA		194
GANGES	**Old Melody.*	230
GLEN		120
GLYN		266
GOLDEN HILL	*Amer. Melody.*	195
GOODWIN	*Geo. James Webb.*	317
GRAFTON	*Dr. L. Mason.*	121
GRETNA		227
GROVE		41
GREENVILLE	*J. J. Rousseau.*	351
HAMBURG	*From Gregorian Chant, by Dr. L. Mason.*	43
HAMPDEN	*Dr. L. Mason.*	368
HARDY		122
HARWICH	**German.*	237

		PAGE
HEBER	*George Kingsley.*	123
HEBRON	*Dr. L. Mason.*	44
HEREFORD	*Dr. L. Mason.*	196
HOBART	*Wm. Mason.*	197
HOLBEIN	*Wm. Mason.*	124
HOLLAND		125
HOLTHAM		126
HOOPER		352
HOWARD	*Mrs. Cuthbert.*	127
HOXTON		344
HULE		45
HURON	*C. P. E. Bach, Hamburg, 1788*	46
INDUS		198
IOSCO	*John Huss.*	47
IOWA	*American Tune.*	199
ITALIAN HYMN	*F. Giardini.*	259
JANEWAY	**Spanish.*	128
JAYNES	*Spanish.*	354
JOHNVILLE		129
KANE		200
KEEBLE		383
KELVIN		355
KENT		260
KEPLER	**Martin Luther*	48
KITTO		335
KIRKDALE	*George F. Root.*	130
KNIGHT		286
LABAN	*Dr. L. Mason.*	201
LANDER		385
LANESBORO'	**English Tune.*	131
LANETON		376
LANSING		132
LATHROP	*Dr. L. Mason.*	202
LAWTON		287
LENOX	*Edson.*	238
LESLIE		203
LEWIN		250
LIMA		288
LITCHFIELD	*Dr. L. Mason.*	133
LOLLARD		231
LONGMAN		134
LONGWOOD		50
LORAINE		289
LUTZEN	*N. Herrmann.*	135
LYNCH		261
LYNE		136
LYONS	*Joseph Haydn.*	377
LYTE		51
MAITLAND	*American Tune.*	137
MALTA		356
MALVA		138
MAMRE		269
MARDEN		375
MARK		290
MARX		357
MARLOW	**English*	139
MARTYN	*S. B. Marsh.*	291
MARTYRS	*Scotch Psalter.*	140
MAY		239
MEAD		346
MEAR	*Unknown.*	141
MEDFIELD	*Wm. Mather.*	142
MELODY	*American Tune.*	143
MENDON	**German Melody.*	52
MERIBAH	*Dr. L. Mason.*	232
MINTON		53
MISSIONARY CHANT	*C. Zeuner.*	54
MISSIONARY HYMN	*Dr. L. Mason*	320
MITFORD	*Wm. B. Bradbury.*	55
MONTFORD	*Wm. B. Bradbury.*	144
MONMOUTH	*Martin Luther. Original form*	358
MORLEY		293
MORNING	**Spanish*	294
MOSSLEY	*George F. Root.*	56
MOUNT VEREON	*Dr. L. Mason.*	359
NAOMI	*Dr. L. Mason.*	145
NASHVILLE	*Old Church Melody.*	225
NAUL		274
NAZARETH	*Samuel Webbe.*	57
NELLER		332
NEW YORK TUNE	**Scotch Tune.*	146
NILE		339
NILLEN		252

	PAGE
NILO	58
NOBLE	341
NOEL	272
NORMAN	262
NORWAY	59
NORWICH...*Dr. L. Mason.*	296
NUREMBURG...*J. R. Ahle*, 1673.	295
OAK...*Dr. L. Mason.*	263
OCEAN	147
OLDEN	60
OLD HUNDREDTH..*Wm. Franc, Genevan Psalter*, 1543.	61
OLEAN	62
OLIVET...*Dr. L. Mason.*	264
OLMUTZ...**From Gregorian Chant*	204
OLNEY...*Dr. L. Mason.*	205
ONLAND	297
ONWELL...**French.*	374
ORANGE	240
ORD	381
ORION	342
ORMOND	148
ORTONVILLE...*Dr. T. Hastings.*	149
OSMOND	241
OTLEY	310
OTTO	150
OVIO	360
QWEN	63
PALM	327
PALMER	151
PAUL	378
PEKIN...*Wm. Mason.*	206
PERTH	64
PETERBORO'...*Webb's Coll.*	152
PHUVAH....*Melchior Vulpius.*	153
PLEYEL...*J. Pleyel.*	298
PORTUGUESE HYMN...*Romish Melody*	379
PRESTON	154
RAY	299
RAYFORD	155
RAYNER	207
REDDING	323
REEVES...*Wm. B. Bradbury.*	156
ROCKINGHAM...*Dr. L. Mason.*	65
ROCKVALE	311
ROLAND	157
ROSEFIELD.*From Dr. C. Malan.*	300
ROTHWELL...** Wm. Tansur.*	66
RUNDELL	248
RYLE	267
SCOTLAND...*Dr. John Clarke.*	386
SEVERN	268
SHAWMUT...*Dr. L. Mason.*	208
SHERMAN...*American Tune.*	209
SHINING SHORE.*George F. Root.*	361
SHORNE	158
SICILY...*Italian.*	363
SILVER STREET...*Isaac Smith.*	210
SIVAN	382
STANFIELD	67
STANLEY...*George F. Root.*	159
STAR	369
STATE STREET..*J. C. Woodman.*	211
STELLA	384
STELLO	160
STEPHENS..*Rev. W. Jones*, 1780.	161
STRAND...*Wm. Mason.*	212
ST. ANN'S...*Dr. Wm. Croft.*	162
ST. MARTIN'S. *Wm. Tansur*, 1735.	163
ST. MICHAEL...*Day's Psalter.*	213
ST. NICHOLAS.*Rev. W. H. Havergal*	164
ST. NICOLAI...*J. Rosenmuller.*	301
ST. THOMAS...*A. Williams.*	214
SWABIA...*German Tune*	215
SWAINE	242
SWEDEN	302
SYDNEY...*John Goss.*	68
SYLVAN	69
TALLIS...*Thomas Tallis.*	165
TEMPLE	324
THATCHER.*Handel's "Sosarme."*	216
THE OLD HUNDREDTH. *W. Franc, Genevan Psalter*, 1543..	61

	PAGE
THEON	217
TIBER.....*John Goss.*	166
TOPLADY.*Dr. Thomas Hastings.*	303
TULLY	318
TWEED.....**English.*	218
TYNE	243
TYNG	321
TYTHERTON....*Rev. L. R. West, Moravian*, 1770	219
ULM.....*Dr. L. Mason.*	70
UNWIN	333
UPHAM	71
UXBRIDGE.....*Dr. L. Mason.*	72
VAIL	265
VANE	73
VITAL SPARK	221
VENTON	304
WALDEN	226
WALES	334
WALFORD	245
WALL	74
WARD.....**Scotch.*	75
WARE	76
WARWICK.....*S. Stanley.*	167
WATTS	77
WAYNE	168
WEALDEN.....*George F. Root.*	220
WELLER	326
WELLS.....*J. Holdroyd.*	78
WELT	226
WELTON.....**German.*	79
WESTWOOD	364
WHITE	80
WHYTE	305
WINDHAM.....*Daniel Read.*	82
WINDSOR.....*Scotch Psalter.*	169
WINFIELD	306
WILMOT.....*Carl Von Weber.*	307
WILTON	246
WILTZ	254
WISNER	347
WOODS	170
WOODSTOCK.....*George Dutton.*	171
WORTH	83
XAVIER	172
ZANE	308
ZEBULON.....*Dr. L. Mason.*	247
ZEPHYR.....*Wm. B. Bradbury.*	84
ZETA	273
ZION.....*Dr. T. Hastings.*	370

METRICAL INDEX OF TUNES.

PAGE

L. M.

8.8.8.8. Iambic.

ALBEC, (6 lines) 13
ALL SAINTS 14
ARNON, (8 lines) 15
BAIRD 17
BAVA 18
BAY 19
BECKER 20
BELT 21
BERNE 22
BERRY 23
BEVAN, (6 lines) 24
BRENT 25
BUREN 26
CAIRO 27
CANON 28
DANUBE, (8 lines) 29
DAYTON, (8 lines) 31
DUKE STREET 32
DURHAM 33
EASTER-TIDE 34
ELBE, (6 lines) 35
EPSOM, (6 lines) 36
ERFURT 37
ERNAN 38
FEDERAL STREET 39
FRITH 40
GROVE, (8 lines) 41
HAMBURG 43
HEBRON 44
HULL 45
HURON, (8 lines) 46
IOSCO 47
KEPLER, (8 lines) 48
LONGWOOD 50
LYTE, (6 lines) 51
MENDON 52
MINTON 53
MISSIONARY CHANT 54
MITFORD 55
MOSSLEY 56
NAZARETH 57
NILO 58
NORWAY 59
OLDEN 60
OLD HUNDREDTH 61
OLEAN, (6 lines) 62
OWEN 63
PERTH, (6 lines) 64
ROCKINGHAM 65
ROTHWELL 66
STANFIELD 67
SYDNEY 68
SYLVAN 69
THE OLD HUNDREDTH 61
ULM 70
UPHAM 71
UXBRIDGE 72
VANE 73
WALL, (8 lines) 74
WARD 75
WARE, (8 lines) 76
WATTS 77
WELLS 78
WELTON 79

	PAGE
White, (8 lines)	80
Windham	82
Worth, (6 lines)	83
Zephyr	84

C. M.

8.6.8.6. Jambic.

	PAGE
Abridge	85
Alder	86
Alena	87
Alfred, (8 lines)	88
Alma	89
Alpheus	90
Arlington	91
Balerma	92
Barby	93
Barrow	94
Bartow	95
Bateman	96
Bayton	97
Bedford	98
Bendon, (8 lines)	99
Bingham, (8 lines)	100
Bond, (8 lines)	101
Brooklyn, (8 lines)	102
Brown	103
Butler, (8 lines)	104
Byrd, (8 lines)	105
Calva	106
Canterbury	107
Carmel	108
Christmas, (8 lines)	109
Cole, (8 lines)	110
Corinth	111
Coronation	112
Cowper	113
Dedham	114
Denfield	115
Downs	116
Dundee	117
Dunfermline	118
Evan	119
Glen, (8 lines)	120
Grafton	121
Hardy	122
Heber	123
Holbein	124
Holland	125
Holtham	126
Howard	127
Janeway	128
Johnville	129
Kirkdale, (6 lines)	130
Lanesboro'	131
Lansing, (8 lines)	132
Litchfield	133
Longman	134
Lutzen	135
Lyne	136
Maitland	137
Malva, (8 lines)	138
Marlow	139
Martyrs	140
Mear	141
Medfield	142
Melody	143
Monfort	144
Naomi	145
New York Tune	146
Ocean	147
Ormond, (8 lines)	148
Ortonville	149
Otto	150
Palmer	151
Peterboro'	152
Phuvah	153
Preston	154
Rayford, (8 lines)	155
Reeves	156
Roland, (8 lines)	157
Shorne	158
Stanley	159
Stello	160
Stephens	161
St. Ann's	162
St. Martin's	163
St. Nicholas	164
Tallis	165
Tiber	166

PAGE

WARWICK 167
WAYNE, (8 lines) 168
WINDSOR 169
WOODS 170
WOODSTOCK 171
XAVIER 172

S. M.

6.6.8.6. Iambic.

AGNOL, (8 lines) 173
ATHOL 174
AYLESBURY 175
BADEA 176
BECKFORD 177
BLOIS 178
BONAR, (8 lines) 179
BONN 180
BOYLSTON 181
BREMEN (8 lines) 182
BRIGHTON 183
DEAL (8 lines) 184
DENNIS 186
DOVER 187
DURER 188
EFFNER 189
ELL 190
ELVILLE 191
EUTAH 192
FIELD 193
GALENA 194

PAGE

GOLDEN HILL 195
HEREFORD 196
HOBART 197
INDUS 198
IOWA 199
KANE, (8 lines) 200
LABAN 201
LATHROP 202
LESLIE (8 lines) 203
OLMUTZ 204
OLNEY 205
PEKIN 206
RAYNER (8 lines) 207
SHAWMUT 208
SHERMAN 209
SILVER STREET 210
STATE STREET 211
STRAND 212
ST. MICHAEL 213
ST. THOMAS 214
SWABIA 215
THATCHER 216
THEON 217
TWEED 218
TYTHERTON 219
WEALDEN 220

P. M.

Irregular.

VITAL SPARK 221

PAGE

L. P. M.

8.8.8.8.8.8. Iambic.

NASHVILLE 225
WALDEN 226

C. P. M.

8.8.6.8.8.6. Iambic.

ARIEL 228
GANGES 230
GRETNA 227
LOLLARD 231
MERIBAH 232

S. P. M.

6.6.8.6.6.8. Iambic.

DALSTON 233

H. M.

6.6.6.6.8.8. Iambic.

ALPS 234
COOPER 235
FLEET STREET 236
HARWICH 237
LENOX 238
MAY 239
ORANGE 240
OSMOND 241
SWAINE 242

PAGE

TYNE 243
WALFORD 245
WILTON 246
ZEBULON 247

C. H. M.
8.6.8.6.8.8. Iambic.
RUNDELL 248

S. H. M.
6.6.8.6.8.8. Iambic.
BENDA 249

5s & 8s.
5.5.8.8.5.5. Trochaic.
LEWIN 250

5s, 7s, 8 & 6.
5.5.7.8.7.7.6. Mixed.
WELT 251

5s & 6s, or 11s.
6.5.6.5.6.5.6.5., or 11.11.11.11. Anapæstic.
BATES 252
PORTUGUESE HYMN 379

6s.
6.6.6.6. Iambic.
NILLEN 253
WILTZ (8 lines) 254

PAGE

6s & 4s.
6.6.4.6.6.6.4. Iambic.
ALMY 255
AMERICA 256
ITALIAN HYMN 259
NORMAN 262
OLIVET 264

6s & 4s.
6.4.6.4. Iambic.
AMOY 380
ELAND 258

6s & 4s.
6.4.6.4.6.6.6.4. Iambic.
BETHANY 257
OAK 263

6s & 4s.
6.6.6.4.6.6.6.4. Iambic.
KENT 260

6s & 4s.
6.4.6.6.6.4. Iambic.
LYNCH 261

6s & 4s.
6.4.6.4.4.4.6.4. Mixed.
VAIL 265

PAGE

6s & 5s.
6.5.6.5.6.5. Iambic.
RYLE 267

6s & 5s.
6.5.6.5.6.5. Mixed.
GLYN 266

6s & 5s.
6.5.6.5.6.5. Trochaic.
SEVERN 268

6s & 7s.
6.7.7.6.7.7.6. Mixed.
MAMRE 269

6s, 8s & 4.
6.6.8.6.6.6.8.8.4. Iambic.
CLAYTON 270

6s, 8s & 4s.
6.6.8.4.6.6.8.4. Iambic.
NOEL 272

6s & 10s.
6.6.10.6.6.10. Iambic.
NAUL 274

PAGE

7s.
7.7.7.7. Trochaic.

ACTON (8 lines)..... 275
AKLAND..... 276
AKNAL, (6 lines)..... 277
ALBON..... 278
APTON..... 279
ASTON..... 280
BELGRAVE, (8 lines)..... 281
ELDEN, (6 lines)..... 282
ELVORD..... 283
ENWOOD (6 lines)..... 284
ERSKINE (6 lines)..... 285
KNIGHT, (3 lines Double)..... 286
LAWTON..... 287
LIMA (6 lines)..... 288
LORAINE, (6 lines)..... 289
MARK, (8 lines)..... 290
MARTYN, (8 lines)..... 291
MORLEY, (6 lines)..... 293
MORNING, (8 lines)..... 294
NUREMBURG..... 295
NORWICH..... 296
ONLAND..... 297
PLEYEL..... 298
RAY..... 299
ROSEFIELD, (6 lines)..... 300
ST. NICOLAI (8 lines)..... 301
SWEDEN, (6 lines)..... 302
TOPLADY, (6 lines)..... 303

PAGE

VENTON, (8 lines)..... 304
WHYTE, (8 lines)..... 305
WINFIELD..... 306
WILMOT..... 307
ZANE..... 308

7s & 3.
7.7.7.7.7.3. Trochaic.

CAVE..... 309

7s & 4.
7.7.7.7.4.7.

HAMDEN..... 368

7s & 5s.
7.7.7.5. Trochaic.

ZETA..... 273

7s & 5s.
7.7.7.5.7.7.7.5. Trochaic.

OTLEY..... 310

7s & 5s.
7.5.7.5.7.5.7.5 Trochaic.

ROCKVALE..... 311

7s & 6s.
7.6.7.6.7.6.7.6. Iambic

CANONBURY..... 314

PAGE

ELWIN, (8 lines)..... 316
GOODWIN..... 317
MISSIONARY HYMN..... 320
PALM..... 327
REDDING..... 323
TEMPLE..... 324
TULLY..... 318
TYNG..... 321

7s & 6s.
7.6.7.6.7.7.7.6. Mixed.

AMSTERDAM..... 313
WELLER..... 326

7s & 6s.
7.6.7.7.6. Iambic.

ABVILLE..... 312

8s.
8.8.8.8. Anapæstic.

ADNAL..... 329

8s & 4.
8.8.8.4. Iambic.

ELLIOT..... 338
WISNER..... 353
UNWIN..... 333

PAGE

8s & 4.
8.4.8.4. Iambic.
EFFIELD..... 330

8s & 4.
8.8.8.8.4. Iambic.
ELTON..... 331

8s & 4.
8.8.8.8.8.4. Iambic.
NELLER..... 332

8s & 4s.
8.4.8.4.8.8.8.4. Mixed.
WALES..... 334

8s & 5.
8.8.8.5. Trochaic.
KITTO..... 335

8s & 6.
8.8.8.6. Iambic.
ELLARD..... 337
ELLIOT..... 338
WISNER..... 347

8s & 6.
8.8.8.6. Trochaic.
NOBLE..... 341

PAGE

8s & 6.
8.8.8.6. Mixed.
ACTIN..... 336

8s & 6s.
8.8.8.6.8.8.8.6. Iambic.
NILE..... 339

8s & 6s.
8.6.8.6.8.6.8.6.6.6.6.8.8. Mixed.
ORION..... 342

8s, 6s & 4.
8.6.8.4.8.6.8.4. Iambic.
HOXTON..... 344

8, 6, 5 & 4.
8.6 5.4. Trochaic.
MEAD..... 346

8s & 7s.
8.7.8.7. Trochaic.
ANLEY (8 lines)..... 348
BARTIMEUS..... 349
DIXON..... 350
GREENVILLE, (8 lines)..... 351

PAGE

HOOPER, (8 lines)..... 352
JAYNES, (8 lines)..... 354
KELVIN..... 355
MALTA, (8 lines)..... 356
MOUNT VERNON..... 359
OVIO..... 360
SICILY..... 363
WESTWOOD, (8 lines)..... 364

8s & 7s.
8.8.7.8.8.7. Trochaic.
MARX, (6 lines)..... 357

8s & 7s.
8.7.8.7.8.7.8.7. Iambic.
SHINING SHORE..... 361

8s & 7s.
8.7.8.7.8.8.7. Iambic.
MONMOUTH..... 358

8s, 7s & 4.
8.7.8.7.4.7. Trochaic.
ALVAN..... 365
CALVARY..... 366
COLMA..... 367
HAMDEN..... 368
ZION..... 370

PAGE

8s, 7s & 4.

8.7.8.4. Trochaic.

STAR..... 369

8s, 7s & 7s.

8.7.8.7.7.7. Trochaic.

ALFORD..... 371

9s & 6s.

9.6.9.6.9.6.9.6. Iambic.

CALBRA..... 372

10s.

10.10.10.10. Iambic.

ONWELL..... 374

10s & 4.

10.10.10.4. Iambic.

MARDEN..... 375

10, 5s, 6s & 12s.

10 5.12.12.5.12. Anapæstic.

CROSWELL..... 223

PAGE

10s & 6s.

10.6.10.6.10.10. Iambic.

LANETON..... 376

10s & 11s.

10.10.11.11, or 5.5.5.5.6.5.6.5. Anapæstic.

LYONS..... 377

10s, 11 & 12.

10.10.11.12. Mixed.

PAUL..... 378

11s.

11.11.11.11. Anapæstic.

BATES..... 252

PORTUGUESE HYMN..... 379

11s & 8s.

11.8.11.8. Iambic.

SIVAN..... 382

PAGE

11s & 8s.

11.8.11.8. Anapæstic.

ORD..... 381

11s & 10s.

11.10.11.10. Iambic.

STELLA..... 384

11s & 10s.

11.10.11.10. Dactylic.

KEEBLE..... 383

11s & 12s.

11.11.11.11.12.12. Anapæstic.

LANDER..... 385

12s.

12.12.12.12. Anapæstic.

SCOTLAND..... 386

ANTHEMS.

	PAGE
Arise, O Lord, into thy rest, Psalm CXXXII. 1, 2	435
Behold, bless ye the Lord, Psalm CXXXIV. 1-3	417
Blessed is the people that, Psalm LXXXIX. 15, 16, 18	441
Cry out and shout, thou inhabitant of Zion, Isaiah XII. 6	462
God sent his only begotten Son, 1 John IV. 9	415
Hallelujah, blessing and glory, Rev. VII. 12	408
How amiable are thy tabernacles, Psalm LXXXIV. 1, 2, 4	447
I love them that love me, Prov. VIII. 17	456
Lift up your heads, O ye gates, Psalm XXIV. 7-10.	420
Now unto Him that is able to keep, Jude 24, 25	457
O come, let us worship and bow, Ps. XCV. 6. 7	445
O love the Lord, all ye his saints, Psalm XXXI. 23, 24	453
Our soul waiteth for the Lord, Psalm XXXIII. 20, 22	423
Out of the depths have I cried, Psalm CXXX. 1, 4.	411
Search me, O God, and know my heart, Psalm CXXXIX. 23, 24	433
The Lord bless thee and keep thee Numb. VI. 24, 26	437
The Lord is merciful and gracious, Psalm CIII. 8-11	405
The righteous shall be glad in the Lord, Psalm LXIV. 10	438
Thine, O Lord, is the greatness, 1 Chron. XXIX. 11.	450
Unto Him that loved us, Rev. I. 5	399
Unto us a child is born, Isaiah IX. 6	403
What shall I render unto the Lord, Psalm CXVI. 12-14, 19	426